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ABSTRACT

Contributions by California art educators in this guide outline issues underlying performance assessment and provide examples of assessment for the arts from kindergarten through grade 12. Chapter 1 introduces art as basic to education and presents the potential of art education for all students. Chapter 2 examines performance assessment by giving definitions, examples, and standards of performance assessment. Chapter 3 describes the challenge of assessing the arts for teachers. Elements of good art assessment, the standards for assessment, assessment as good instruction, and scoring are some of the challenging areas for teachers. Chapter 4 provides two sample performance assessments in the arts. The first example, for kindergarten through grade three, is a drama using a theme of a Christmas toy shop to explore open-ended problems. The second example, for high school students, incorporates a written component that consists of gallery reviews. Chapter 5 explores the future of the Towards Arts Assessment Project (TAAP) in California. Chapter 6 discusses the national trend of assessment in the arts through the establishment of national standards for the arts and the framework under development for a proposed 1996 National Assessment of Educational Progress (NAEP) arts assessment. A flowchart illustrates the similarities between the standards development and the NAEP framework. (CK)

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ED 377 100

PRELUDE

to

PERFORMANCE ASSESSMENT IN THE ARTS

Kindergarten Through Grade Twelve

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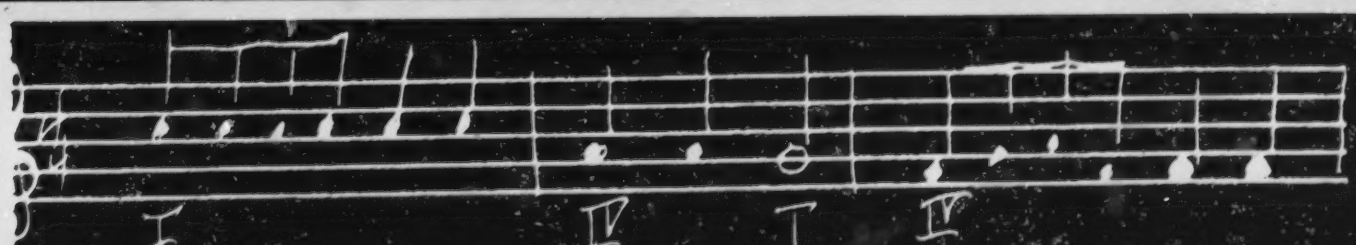

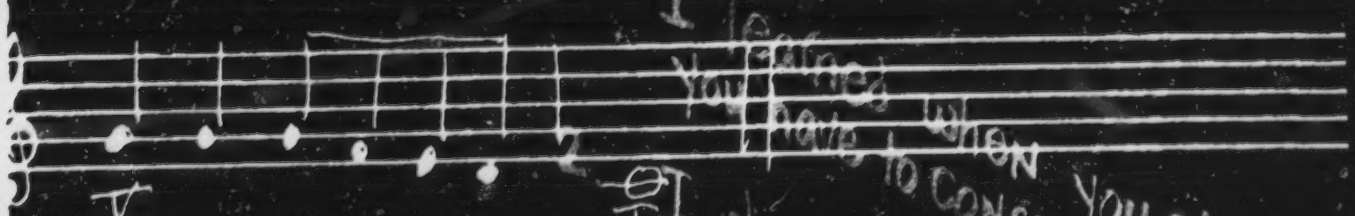

Mask Analysis

mask was a man-like figure,
the earth in it's grasp. I
Eskimo
is

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PRELUDE

to

PERFORMANCE ASSESSMENT IN THE ARTS

Kindergarten Through Grade Twelve

A joint project of the

History–Social Science and Visual and Performing Arts Office,
California Department of Education
and the
Sacramento County Office of Education

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Photographs and Illustrations

Page 2 Carey Gilliant, age seven, works on a painting under the direction of TAAP participant Beth Mott, Lompoc Unified School District.

Page 15 "The Sleeping Gypsy" is part of the portfolio of Jayme Stout. The portfolio was initiated by Beth Mott in the classroom of Sharon Melson at Los Padres School, Lompoc Unified School District.

Page 18 Students at the School of Arts in the San Francisco Unified School District work on a student-choreographed and student-staged performance. (Photograph by Beverly Tharp, San Francisco)

Page 29 This mask was created by Scott Leyva as part of a TAAP project initiated by Beth Mott in the classroom of Julie Davies at Los Berros Elementary School, Lompoc Unified School District.

Page 33 This piece of music by Melissa Dunham, a student of Precious Bell Craft at Will C. Wood Middle School, Sacramento City Unified School District, was composed as part of her portfolio project.

Page 35 San Francisco Unified School District's School of Arts Jazz Band rehearses, using peer feedback and critiques. (Photograph by Beverly Tharp, San Francisco)

Page 44 Christine McEnespy's students at Natomas Junior High School, Natomas Unified School District, work on a shared project.

Page 54 Students at the School of Arts, San Francisco Unified School District, are offered a core academic program that includes a full complement of arts education. (Photograph by Beverly Tharp, San Francisco)

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Preface

THE CALIFORNIA educational system is well equipped to pioneer performance assessment in the arts, for a number of reasons. The state focused on curriculum reform and began developing a series of curriculum frameworks in the early 1980s, including a framework for the arts, which was published in 1982 and updated in 1989. It is scheduled to be updated again in 1994. In the middle 1980s, the California Assessment Program—now the California Learning Assessment System—began to experiment with performance assessment for accountability purposes, and it has consistently led the United States in successful implementation of such assessment.

The education community in California has, over the years, benefitted significantly from leadership provided by the California Department of Education (CDE) in the various school disciplines. Especially noteworthy has been the Department's commitment to heavily involving teachers at every stage of the development of the curriculum frameworks and new forms of assessment. No other state in the country has statewide subject-matter projects like those in California, all of which are modeled on the Bay Area Writing Project, which originated at the University of California, Berkeley. The nine projects, which include The California Arts Project, bring the intellectual powers of the University of California and The California State University systems to teachers at the kindergarten through grade twelve levels.

The Towards Arts Assessment Project (TAAP) exemplifies this California tradition of leadership at the state level and continuing development of teachers' professional expertise. The arts teachers who participated in TAAP during its first year (and who, we hope, will continue through many more) were nominated by their professional peers in the California Alliance for Arts Education; the California Art Education Association; The California Arts Project; the California Dance Educators'

Association; the California Educational Theatre Association; the California Music Educators Association; the County/State Steering Committee representing county offices of education; the Curriculum Development and Supplemental Materials Commission; the Galef Institute; and the Middle Schools Demonstration Project. TAAP's participants now number 82 teachers—15 in dance, 18 in music, 18 in theatre, and 31 in visual arts—from all parts of California. Their names are proudly included at the end of this preface.

Leadership at the state level set TAAP in motion. The idea for a collection of teacher-generated arts assessments was supported by Francie Alexander, former Associate Superintendent and Director of the Curriculum, Instruction, and Assessment Division, California Department of Education, and later Assistant Secretary in the Office of Educational Research and Improvement of the U.S. Department of Education. The idea was pursued within the California Department of Education by Diane Brooks, Administrator, History–Social Science and Visual and Performing Arts Office, who put together a steering committee which included herself; Alice Furry, Assistant Superintendent, Sacramento County Office of Education; Crystal Olson, Director, Curriculum and Instruction, Sacramento County Office of Education; Les Pacheco, Middle Schools Consultant, CDE; Joan Peterson, Visual and Performing Arts Consultant, CDE; and Patty Taylor, History–Social Science and Visual and Performing Arts Consultant, CDE. The steering committee was assisted by Sue Bennett, Consultant, California Learning Assessment System, and Glenda Gentry, Executive Director, The California Arts Project. Additional project staff from the Sacramento County Office of Education included Niel Malvetti, Coordinator, Research and Development; Linda Murai, Program Manager, Assessment Projects; Jan Talbot, Program Manager, Curriculum; and Joyce Wright, Director of the Regional Visual Arts Institute. TAAP's facilitators were, for music, Don Doyle, Los Angeles Unified School District; for drama/theatre, Jan Jory, Manteca Unified School District; for dance, Yvonne McClung, San Francisco Unified School District; and for visual arts, Christine McEnespy, Natomas Unified School District. Terry Givens, Consultant, History–Social Science and Visual and Performing Arts Office, CDE, assisted with the publication process. TAAP is funded by grants from the Middle Schools Demonstration Project; ESEA, Chapter 2; and contributions from the organizations represented by the participants. Assistance is also provided by the Getty Center for Education in the Arts.

TAAP's participants have donated uncompensated time to devising and documenting arts assessments, which is a credit to

their commitment and support for furthering arts education and assessment.

At its first meeting in September, 1991, the steering committee and staff introduced participants to the concepts and terms of performance assessment. Four kinds of assessment were offered as examples—enhanced multiple-choice, open-ended problems, exhibitions/projects, and portfolios—but there was no suggestion that these exhausted the possible types that could be developed.

The participating teachers were then asked to select content standards from the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*, component goals, and objectives; describe the instructional activities they use to teach the content standards; design assessments of students' learning with help (mostly by phone) from the staff and steering committee; and develop rubrics, or scoring guides, for assessing students' work. The documented assessments, many accompanied by videotapes and student samples, were collected from the project's participants in June, 1992.

This *Prelude* summarizes the year's work in arts assessment and provides guidelines—derived from the initial set of assessments—for further development. Some participants' performance assessments are used herein as illustrations and as guidelines for continuing the dialogue. Apologies are extended to those whose assessment projects are presented only in part or not at all.

This *Prelude* is presented with immense respect for and gratitude to the teachers who spent their time and energy developing assessments, while at the same time meeting challenging teaching responsibilities. The examples represent the work of the total group, each of whose members made significant contributions to improving curriculum and instruction in the arts through performance assessment.

TAAP's participants:

Steve Allfree, Zamora Elementary School, Woodland Joint Unified School District

Judith Alter, University of California, Los Angeles

Nancy Andrzejzak, Terra Cotta Junior High School, Lake Elsinore Unified School District

Donna Banning, El Modena High School, Orange Unified School District

Robert Beukema, Niguel Hills Junior High School, Capistrano Unified School District

Kevin Birkbeck, Linda Vista Elementary School, Saddleback Valley Unified School District

Marlowe Boyd, Sequoia Middle School, Mt. Diablo Unified School District

Harold Bradford, Horace Mann Academic School, San Francisco Unified School District

Susan Burley, Cherry Avenue Middle School, Tulare City Elementary School District

Susan Cambigue-Tracey, Crossroads Elementary School (private), Santa Monica

Celia Canty, Del Paso Manor Elementary School, San Juan Unified School District

Karen Card, New Brighton Middle School, Soquel Union Elementary School District

Roy Casstevens, San Mateo High School, San Mateo Union High School District

David Catanzarite, Dana Junior High School, Los Angeles Unified School District

Elizabeth Chestnut, James Denman Middle School, San Francisco Unified School District

Carol Clauss, Park View Intermediate School, Lancaster Unified School District

David Clauss, Mesa Intermediate School, Palmdale Elementary School District

John Coates, Redlands Senior High School, Redlands Unified School District

Precious Craft, Will C. Wood Middle School, Sacramento City Unified School District

Barbara Cuppet, Twain Harte Elementary School, Twain Harte-Long Barn Union School District

Jill Daly, North Shoreview Elementary School, San Mateo-Foster City School District

Don Doyle, Los Angeles Unified School District

Leslie Earle, Irvine Unified School District

Pat Edwards, Fox Elementary School, Belmont Elementary School District

David Feinberg, James Denman Middle School, San Francisco Unified School District

Diana Greenleaf, California High School, San Ramon Valley Unified School District

Cynthia Greer, O'Neill Elementary School, Saddleback Valley Unified School District

Jack Haehl, Terra Linda High School, San Rafael City Schools

Duane Hagen, Glendale High School, Glendale Unified School District

John Hanna, Mission Viejo High School, Mission Viejo Unified School District

Ken Hollis, John H. Still Middle School, Sacramento City Unified School District

Lois Hunter, Washington Preparatory High School, Los Angeles Unified School District

Maureen Jordan, Valley High School, Elk Grove Unified School District

Jan Jory, East Union High School, Manteca Unified School District

Jeanne Jusaitis, Sonoma County Office of Education

Elizabeth Kane, Castro Middle School, Moreland Elementary School District

Tera Kissane, University of California, Los Angeles

Midge Kretchmer, Lick-Wilmerding High School, San Francisco Unified School District

Talli Larrick, Tierrasanta Elementary School, San Diego City Unified School District

Paul Larson, Dickey Elementary School, Chino Unified School District

Elaine LeCain, Castle Elementary School, Panama-Buena Vista Union School District

Angelia Leung, University of California, Los Angeles

Carol Lockwood, Grossmont High School, Grossmont Union High School District

Yvonne McClung, J. Eugene McAteer High School, San Francisco Unified School District

Nancy McDonald, Gardena High School, Los Angeles Unified School District

Christine McEnespy, Natomas Junior High School, Natomas Unified School District

Sue Metz, Vineland Elementary School, Rio Linda Union Elementary School District

Pete Miller, El Dorado High School, El Dorado Union High School District

Steven Mitchell, Trinity Center Elementary School, Trinity Center School District

Beth Mott, Education Center, Lompoc Unified School District

Jo Ness, Glendale High School, Glendale Unified School District

Lonny Ng, Anderson Elementary School, Lawndale Elementary School District

Adelaide Owens, John H. Still Middle School, Sacramento City Unified School District

Lorna Perpall, Ponderosa High School, El Dorado Union High School District

Alix Peshette, Emerson Junior High School, Davis Joint Unified School District

James Prichard, Galt High School, Galt Joint Union High School District

Judi Quiett, San Diego School of Creative and Performing Arts, San Diego City Unified School District

Karen Rakofsky, Mendocino County Office of Education

Betty Jean Reynolds, Ross Avenue Elementary School, Modesto City Elementary School District

Lisa Roseman, Tustin High School, Tustin Unified School District

Judy Rousseau, Ocala Middle School, Alum Rock Union Elementary School District

Jeanette Ryder, Green Middle School, Mother Lode Union Elementary School District

Linda Sievers, College of the Redwoods, Redwoods Community College District

Patricia Steverson, Audubon Middle School, Los Angeles Unified School District

Michelle Swanson, Sir Francis Drake High School, San Anselmo School District

David Tamori, Oroville High School, Oroville Union High School District

Elaine Tanga, Neutra Elementary School, Central Union Elementary School District

Tom Tatton, Lincoln High School, Lincoln Unified School District

Pat Thomas, Tierrasanta Elementary School, San Diego City Unified School District

Bonnie Tillotsen, Upper Lake Union High School, Upper Lake Union High School District

Don Toy, Audubon Middle School, Los Angeles Unified School District

Marla Tracy, Junction Elementary School, Junction Elementary School District, Palo Cedro

Geraldyne Washington, Castlemont Senior High School, Oakland Unified School District

Sarah Washington, James Denman Middle School, San Francisco Unified School District

Susan Watts, Mills Elementary School, Benicia Unified School District

Judy Webber, Barstow High School, Barstow Unified School District

Lane Weiss, Davis Elementary School, Lodi Unified School District

Nan Wiik, Nevada Union High School, Nevada Joint Union High School District

Deborah Williams, John H. Still Middle School, Sacramento City Unified School District

Judy Williamson, Stagg Senior High School, Stockton City Unified School District

Robin Wilmer, Albert Einstein Middle School, Sacramento City Unified School District

Sharon Wong, Lafayette Elementary School, San Francisco Unified School District

Dave Wood, Mt. Whitney High School, Visalia Unified School District

Laura Young, Banning High School, Banning Unified School District

A Special Word About the *Prelude*

WE ARE pleased to present the contributions of some of California's finest educators to the *Prelude to Performance Assessment in the Arts*. They have worked for over a year to make the Towards Arts Assessment Project (TAAP) come to life. We are confident that this *Prelude* will contribute significantly to dialogue on assessment in the arts in California. A vision for arts education, which has been shared for over ten years by many teachers of dance, drama/theatre, music, and the visual arts and by arts curriculum specialists, is being realized.

At the outset of TAAP, we hoped to open dialogue in the state and demonstrate to arts educators, the general education community, the public, and the Legislature that performance assessment in the arts is doable, does not inhibit the creative process, and contributes to improved curriculum and instruction. We believe that this *Prelude* does just that.

We anticipate that several audiences will find this *Prelude* of interest. Curriculum specialists in arts education will appreciate the TAAP's work for its contribution toward implementing the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*. Arts specialists, classroom teachers, and arts educators who work on a daily basis with students in dance, drama/theatre, music, and the visual arts should find the examples thought-provoking as they plan instruction. Through reflection on TAAP's work and ongoing dialogue with other teachers and educators, we hope that their creativity will be further unleashed and that new models of performance assessment will be developed. Faculty and students in schools of education should find performance assessment to be invaluable for learning more about what students in kindergarten through grade twelve know and can do in the arts. Those working with performance assessment in other disciplines should find that the definitions provided herein help to bring focus and specificity to the various aspects or features of these types of assessments. Parents and the community should gain greater commitment to the arts as a critical part of the core curriculum. And California's Legislature will become better informed about and gain greater appreciation for the importance of arts education for all students, kindergarten through grade twelve, and the contribution of assessment in the arts toward improved curriculum, instruction, and education reform.

Many people contributed to the thinking that has gone into TAAP, including the leadership of the professional organizations for each arts discipline, the California Alliance for Arts

Education, and the special committee on assessment in the arts of the Legislative Action Coalition for Arts Education. TAAP could not have been initated nor continued successfully without the belief in our mission and ongoing encouragement from Fred Tempes, Associate superintendent and Director, Curriculum, Instruction, and Assessment Division, California Department of Education; and David P. Meaney, Superintendent, Sacramento County Office of Education. We are thankful for the continuing support of the Middle Schools Demonstration Project and the involvement of Les Pacheco, Consultant, California Department of Education. Guidance and ideas from Dale Carlson, Assistant Superintendent, and Sue Bennett, Consultant, California Learning Assessment System, have been most beneficial.

We are particularly indebted to Ruth Mitchell, Associate Director of the Council for Basic Education, Washington, D.C., who has worked hand-in-hand with us through the implementation of TAAP. Her brilliant work as writer of this publication has captured the commitment, enthusiasm, and work of TAAP's teacher participants as well as put forth the visions and hopes of the leadership team. We are grateful to Dennie Palmer Wolf, Project Zero, Harvard University, for her contributions to molding our direction and her belief that we are making significant contributions to national movements in arts assessment as well.

TAAP has been a team effort between the History–Social Science and Visual and Performing Arts Office of the California Department of Education and the Sacramento County Office of Education. We have proved that "two heads are better than one." We appreciate deeply the creativity and dedication of the many staff members from both, who are credited in the preface.

We dedicate this *Prelude* to our elementary, middle grades, and secondary students. As educators become more proficient in performance assessment in the arts, each student should have greater understanding of his or her goals, knowledge, and accomplishments in the arts and appreciation for the arts in daily life.

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Chapter 1

Introduction

THE ARTS are probably the only academic discipline for which assessment needs to be justified, and yet in this discipline performance is regularly judged. We assess students' progress in language arts, mathematics, history, geography, and science. Why not the arts? The framers of the six national education goals issued in 1990 by the National Governors' Association and the White House omitted the arts. The five disciplines identified above would be assessed at grades four, eight, and twelve. Again, why not the arts?

In response to this omission, arts educators throughout the United States realized that they would have to articulate the case for the arts as core curriculum forcefully and publicly. They concluded that comprehensive, sensitive assessment could help improve instruction in the arts by making goals clear to students and teachers alike. They understood that what is assessed is taught and valued and that resources are found to improve teaching and learning in disciplines that are regularly assessed.

"All this was totally new to me. It has opened up a whole new facet of my arts instruction. Assessment projects will give further validity to my program, increase student learning, and bring deeper meaning to arts activities in our magnet school."

—TAAP participant

In California, with its tradition of innovative assessments, arts educators responded quickly to the challenge of developing good assessments through the Towards Arts Assessment Project (TAAP), seeing their work as a contribution to a public dialogue on the value of the arts in education and the role that performance assessment plays in improving curriculum and instruction.

Arts educators in California have the advantage of having a comprehensive *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*, updated by the California Department of Education in 1989 (and first published in 1982), which defines comprehensive education pro-

grams in dance, drama/theatre, music, and the visual arts organized in four components: aesthetic perception, creative expression, arts heritage, and aesthetic valuing. Translated into curriculum, the *Visual and Performing Arts Framework* becomes a vibrant arts education experience for all children in California's public schools.

This *Prelude to Performance Assessment* is based on the guidelines of the *Visual and Performing Arts Framework*. It discusses not only examples of assessment for the arts developed by California teachers in the TAAP but also the issues underlying performance assessment. To a certain extent, like much writing on arts education, this *Prelude* is also an advocacy document. If the arts are to attain their rightful place at the heart of a student's education, then we must assess the arts just as we assess other academic subjects.

The *Prelude* is in many ways an explanation of performance assessment and arts assessment, because we want both to be understood by as wide a public as possible. It is written in language that is understandable to readers outside the education community. A good deal of the discussion includes definitions of terms, such as *performance assessment*, *portfolios*, *rubrics*, *tasks*, and *performance standards*. We hope that the *Prelude* will reach teachers, administrators, parents, school board members, the business people in the California Roundtable and their colleagues, faculty in university teacher-education departments, the members of the Legislature and their staffs, and the general public. Arts education needs their support, but we are obligated to make a case that they can understand.

From Margin to Mainstream

The arts are a purely human endeavor. Animals (especially birds) make musical sounds, dance, and put on displays, but these actions are not undertaken for their own sake—they are instrumental to communication and survival. Only human beings shape their world by designing objects which please and/or function and by transforming the activities of the human body—voice, movement, muscular coordination, gesture—into meaningful experiences beyond the demands of survival. Our students must understand the arts as an essential component of being human.

Clearly, the arts are basic to the education of all children. If our students are to become productive citizens and lifelong learners, they must have the tools to understand and appreciate what humankind produces to give meaning to human life and to enhance its value. They must have the chance to make their own contributions through their own productions and performances. They must feel themselves part of a worldwide community that reflects on experience in different but equally valuable modes. The *Visual and Performing Arts Framework* outlines the means of developing the necessary skills, knowledge, and feelings in our children.

A poll conducted by Louis Harris for the American Council for the Arts in 1992 showed that 91 percent of Americans support the arts in schools. Almost all those polled—97 percent—believe that learning about the arts helps "children become more creative and imaginative." Significantly, 69 percent favor cutting some administrative expenses in the school system in order to provide the arts as part of the regular curriculum.

Despite such support, the arts are at this moment competing for the limited resources available for education across the states. The arts are minimized and in some cases eliminated. Students' experiences in visual and performing arts classes can be rich, meaningful, and personally fulfilling, but in the present circumstances many students will not encounter the arts as an essential part of their lives. The arts must become part of the mainstream of education, so that learning in the arts is a common expectation of schooling, just like learning in language arts, mathematics, history–social science, and science.

If the *Visual and Performing Arts Framework* were fully implemented—and accompanied by authentic assessments—the resulting program of instruction would transform arts education: All students would know and understand the arts as well as how to create and perform them.

Students need knowledge about the arts as well as experience in them for two important reasons:

- Educated citizens not only understand the role of the arts in a good society but also actively nurture them.
- The explosion of the arts in a technological age means that our children are surrounded and influenced by the arts to a degree undreamt of by previous generations.

If every child, as a future citizen, is to understand the arts, he or she must be taught in ways that include the variety of arts disciplines and the breadth and depth of study described in the *Framework*. And as we shall see in this *Prelude*, assessments themselves can help both students and teachers to understand and learn the nature of the arts.

A Policy for Arts Education

Mainstreaming the arts is an educational issue. Supporting the arts is a political issue. Building a case for the arts necessarily means articulating what is to be learned and how it is to be learned—and how learning is to be assessed—so that the arts can take their place alongside the other subjects in the core curriculum for all students.

As with other subjects in the curriculum, the arts must have an accountability system if they are to be taken seriously and if resources are to be assigned appropriately. An important goal will be reached when the arts become part of the California Learning Assessment System (CLAS; formerly the California Assessment Program [CAP]) and of districtwide assessment programs.

Education and political issues fuse where there is strong accountability. Good assessment has an important role in learning, especially when profound changes in curriculum and instruction are necessary. Well-designed assessment directs the attention of teachers, students, and administrators to value outcomes based on standards. If assessment evaluates students' knowledge and abilities in areas not previously emphasized, there is obvious pressure for creating new instructional capacities. Horizons widen for both teachers and students.

Considering the close connection between curriculum and assessment, arts assessment becomes part of policy for arts education. Three policy recommendations naturally follow from TAAP's work and parallel those in the *Visual and Performing Arts Framework* and *Strengthening the Arts in California Schools: A Design for the Future:*

1. All children must have instruction in aesthetic perception, creative expression, arts heritage, and aesthetic valuing in dance, drama/theatre, music, and the visual arts at the elementary, middle, and secondary levels.
2. The arts must be assessed regularly as core subjects in California schools.
3. Professional development must be provided to enable teachers to enhance their abilities to teach the value and joy of the arts to all children and to design, administer, and score arts assessments.

All Aspects of the Arts for All Students

If we want students to know about the arts, then we must assess their knowledge and discourse about the arts. Arts assessment must include all four components—it is not enough simply to evaluate production and performance.

Lack of talent should not exclude students from learning the arts. A student shouldn't be able to dismiss the arts by saying, "Oh, I can't draw," "I can't sing," "I have two left feet."

We should be able to reply to such students, "You don't have to be able to draw to love the arts. We'll teach you how to look at drawings so that your understanding of their techniques and ways of meaning give you insight into communication in other modes.

"We'll teach you about the development of drawing, the different kinds of techniques that evolved from charcoal on cave walls to computer graphics, and how social changes are reflected in and affected by how artists showed society to itself.

"We'll teach you techniques of drawing that will help you convey your own ideas and enable you to further appreciate the visual arts, because you will experience the problems each medium presents and share the artists' solutions.

"With this knowledge and experience, you will be able to develop your own judgment and taste, and begin to seek out drawings that speak directly and personally to you. You will be able to articulate your preferences and participate in the universal conversation that began in the flickering firelight of the cave and will fascinate humankind forever: What is art? Is this good? Why?

> *"Aesthetic perception, creative expression, arts heritage, and aesthetic valuing are fundamental components of all instruction in the arts."*
>
> **Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve**

We use drawing as an example in our discussion, but our hypothetical conversation applies equally to all the arts. The importance of the arts is underlined by the unrelenting imagery and sound delivered by today's media without letup, 24 hours a day. "Today's students are growing up in a media-oriented world," says the *Framework* (p. 57).

Students experience the arts not only in museums, art galleries, and concert halls but also through earphones connected to sound systems or portable players; in brilliantly designed advertisements in magazines, on billboards, and in shopping malls; through music videos on cable TV; and through the television sitcoms and soap operas that fill more of their waking hours than school in many cases.

Of course they're being manipulated by all these means. We cannot make moral judgments about the above, but we can prepare students to make aesthetic ones. Arts education can give them the "tools" to analyze and evaluate what is thrust upon them. These tools provide critical defenses against manipulation. The art that surrounds them uses the same techniques and is part of the same tradition as the art we also hope

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they appreciate—music, dance, drama/theatre, painting, and sculpture from diverse cultures.

We can exploit, for educational purposes, the art-barrage that students encounter daily. For example, we can lead them from rap music to considering rhythm in general, and then on to Igor Stravinsky or William Grant Still. By teaching them something about the four components of the arts, we can enable them to apply what they know to a TV special, or a series of advertisements, or a mural in the local community.

Students—and the public in general—should understand that education in the arts is essential for understanding themselves and their world. Being able to evaluate the art surrounding them is part of being equipped to be a modern citizen.

What Assessment Will Do for the Arts

TAAP has embarked on an ambitious undertaking: to align the arts curriculum and assessment so that they reinforce each other and help ensure that all students know and love the arts. We are consciously using assessment as a lever to "lift" arts education from the margins of schooling to the mainstream.

At the moment, arts education is only a tattered and patched apology for what it ought to be. The sequences outlined, by levels, in the *Visual and Performing Arts Framework* are seldom complete across the four arts and the four components of arts learning. The teaching of the arts is complicated and diminished by shared teachers who spend only minutes a week (or every two weeks) in classrooms and by budgets that do not, for example, permit elementary students to learn the rudiments of each of the arts disciplines. The arts should be part of the core curriculum for all students; they should not be electives.

Assessment has many purposes, some of them political, as we said. One of its most important is to make clear the need for sequential teaching. If it is made obvious from extensive and thoughtful assessments that students cannot meet expectations because they have not been prepared to do so, then we can build, or strengthen, a case for the full funding of arts education and the establishment of sequences of instruction.

In modeling curriculum and instruction through assessment, arts educators will be adopting the strategy followed by California's language arts, mathematics, science, and history–social science educators. Assessment is a powerful strategy but may be approached with caution by some teachers, given the ingrained injunction against "teaching to the test." In the next chapter we shall see how it has come to be both a national and state policy.

Chapter 2

Performance Assessment: What It Is and What It Looks Like

A REVOLUTION has been taking place in education in the United States during the past eight years. It is a revolution in the political and social senses, for it is a transfer of power. The responsibility for assessing student progress has been passing from external authority—administrators and test publishers—to classroom teachers.

What started this revolution was the realization that multiple-choice norm-referenced testing for accountability purposes was distorting teaching and learning to the degree that children were learning techniques for passing tests, not knowledge and skills they need for living. In 1989, the California Education Summit's report excoriated multiple-choice tests for their "deleterious effect on the educational process." A movement arose to replace multiple-choice norm-referenced testing with different kinds of assessments.

"I have learned much from this project and could even approach it from another perspective at another time."
—TAAP participant

These "new" assessments (although they have a history in education going back to its earliest records) are variously called "authentic," "alternative," "performance-based," or "performance" assessments. The word *assessment* is usually used to distinguish between these experiences and "tests," although we don't want to be compulsive about labeling.

The essence of these assessments is that they ask students to demonstrate directly what they know. In multiple-choice tests, students provide evidence of learning in proxy form—that is, the answers they give are supposed to represent their learning over a wide domain. For example, it was supposed that

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multiple-choice "bubble" tests of writing, in which students had to recognize certain "correct" features of given passages or choose alternatives from lists, assessed students' writing ability. We no longer believe that. In fact, Dale Carlson, director of the California Learning Assessment System (CLAS), calls the idea "laughable." In a speech at an international assessment conference in 1988, he said that "it is unconscionable that we have even considered the use of such exercises."

Assessing a student's writing through reading a piece of writing produced by the student is now a widespread practice, and similar assessments are made in mathematics, science, and history–social science. Just as multiple-choice tests misrepresent students' writing ability, they also misrepresent the scope of students' knowledge in these other subjects. The National Council of Teachers of Mathematics's (NCTM) *Curriculum and Evaluation Standards* are revolutionizing the teaching of mathematics. Students are now asked to explain mathematical ideas, to show why they think answers are correct, to apply algorithms to new problems, and to think creatively in mathematics. Such assessment represents quite a change from the drill of mathematics that most of us remember! Multiple-choice tests cannot evaluate these kinds of mathematical learning.

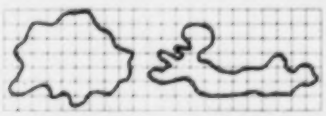
The illustrations in Figure 2-1 demonstrate the new approach to mathematics assessment. They are drawn from the

Figure 2-1

Open-ended mathematics problems from the California Learning Assessment System

Compare the Lakes (Grade 8)

☐ = 1 sq. mile



Lake Big *Lake Small*

Describe how you could estimate the area of the lakes in the picture above in at least two different ways. Find the area of the lakes using one of your methods. Compare the areas.

Describe how you could estimate the perimeter of each lake. Find the perimeter of the lakes. Compare the perimeters.

Do you think the lakes were properly named? Explain.

Comparing Areas (Grade 4)

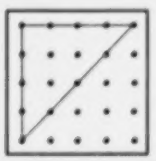


Figure A

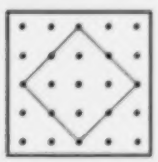


Figure B

Your friend says that the shaded areas in the two figures have equal areas. Do you agree with your friend? Explain why or why not.

Now draw four other figures that show the same amount of shaded area as Figure A.

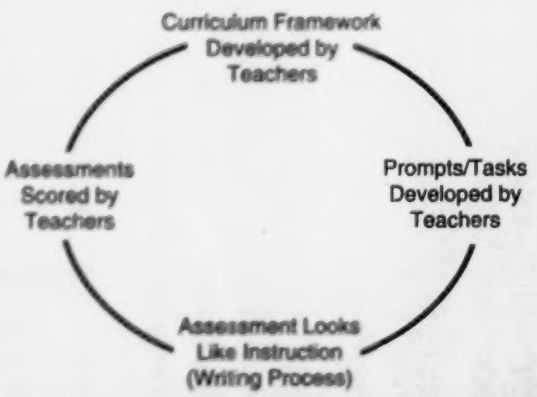
California Learning Assessment System's growing bank of performance assessment tasks in mathematics.

We could also cite examples of performance assessments in science and history–social science, but the point is made. The "bubble" tests do not reflect curriculum frameworks and curriculum standards that require students to understand concepts, solve problems, and apply knowledge to new situations. One example of another state's experience will suffice: In Arizona, a new set of curriculum frameworks was adopted at the end of the 1980s. Those frameworks necessitated a new set of state assessments in Arizona, because research showed that the old multiple-choice assessments accounted for only 27 percent of the new curriculum.

Arizona's educators worried that only 27 percent of the new curriculum would be taught if the old tests continued to be used, because it is human nature to "teach to the test." No amount of admonishment will—can—stop teachers from incorporating testing goals into their instruction. If students must know "this," then we'll teach "this," and if they don't need to know "that," then we'll get to "that" later, if there's time. The truth is that we need tests that are worth teaching to.

Figure 2-2

The California Learning Assessment System's curriculum assessment feedback circle for writing


Curriculum Framework Developed by Teachers
Prompts/Tasks Developed by Teachers
Assessment Looks Like Instruction (Writing Process)
Assessments Scored by Teachers

Assessment Developed by Teachers

As direct demonstrations of students' skills and knowledge, performance assessments are worth teaching to. They can model the kind of teaching that is advocated in California's curriculum frameworks and guidelines by requiring certain kinds of performance—not memorizing facts, but exploring an idea in writing or in an experiment; not recognizing a right answer, but arguing for or against a case with evidence and judgment.

It is imperative that teachers be involved in the construction of performance assessments, as TAAP teachers are. Figure 2-2 shows why the involvement of teachers is so vital. The example is from the CLAS writing assessment, and the process has been validated by research showing that the amount of writing that students do has dramatically increased since teachers began developing assessments, teaching to them, and then taking part in grading groups. The teachers can then reexamine the standards set by the state and determine how to adjust their teaching to enable students to reach them.

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Almost all the statewide development of performance assessment in Vermont, Kentucky, Connecticut, New York, Maryland, and Virginia, as well as that in California, is being carried out with the active involvement of teachers as designers and field-testers of their own ideas. The California Art Education Association began a portfolio project in 1990 in which teachers from various parts of the state develop, pilot, score, and refine visual art portfolios at the elementary, middle, and high school levels. On the national scene, the New Standards Project, funded by private foundations, brings together 400 teachers at a time from the 17 member states and seven cities (California and San Diego are among them) to work on assessment development. As a condition of a state's or city's membership in the New Standards Project, the schools involved must promise to allow the teachers to try the assessments in their classes.

As we said at the beginning of this section, it is revolutionary to make the development of assessments an expected part of a teacher's professional life. The revolution is long overdue, but it is hard on teachers, as TAAP participants acknowledge. They are not trained in assessment, and their work days are already crammed with activities and responsibilities. The rewards, however, balance the frustrations. Teachers throughout the country say that working on assessment—at any stage from development to scoring—is the best professional development they have ever experienced.

Preliminary Definitions

Performance assessment is the direct demonstration, in real time, of ability and knowledge. But what does assessment look like? To answer that question requires that some new vocabulary be introduced. The two main divisions of performance assessment are *on-demand* and *curriculum-embedded*, both of which include subsets. First we examine the major divisions.

- *On-demand* assessments are those required at a specific time and place, like the CLAS assessments. "Testing time" is understood in schools: It is something different from the normal routine. An on-demand assessment task is supposed to provide evidence of what students have learned and is not usually expected to be a learning experience in itself (although as we know from experience, it often is). By definition, *it is not embedded in classroom activity.* An on-demand assessment task is usually secure until the time of the assessment, although the kind of response that will be required should not be a surprise to the students.

A good way to design an on-demand assessment is to focus on what students have been studying and shift the topic for the assessment. In terms of writing, for example, if they have been writing evaluations of movies, learning to make judgments and support them with evidence, then a good on-demand task would be to ask students to write an evaluation of a TV program. In the arts, if students have been studying the characteristics of an artistic style such as impressionism, then an on-demand task would require them to analyze an impressionist painting.

- *Curriculum-embedded*, or *learning-embedded*, assessments occur simultaneously with learning—a concept that may be difficult to understand at first. Curriculum-embedded assessments are projects, portfolios, and exhibitions, a word used by the Coalition of Essential Schools for its sometimes year-long assessments.

  Curriculum-embedded assessments happen in the classroom. If such assessments are properly designed, students should not be able to tell whether they are being taught or being assessed. However, the products of curriculum-embedded assessment may be scored for any purpose. Vermont is now using writing and mathematics portfolios for its statewide assessment, and Kentucky is in the process of revamping its entire assessment system to a portfolio approach.

The new CLAS, under development since the passage of Senate Bill 662 in 1991, will incorporate both on-demand and curriculum-embedded measures. Because CLAS is mandated to provide individual student scores as well as scores for schools, more than one kind of assessment will be necessary. The on-demand assessments are furthest along in development, and at the moment they include multiple-choice tests. The curriculum-embedded assessments will consist of special assignments to be included in ordinary classroom activities, and portfolios through which individual students' progress can be tracked over time. All assessments will involve group-grading—another term we will define later.

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Film Analysis Class

HIGH SCHOOL PLAY: "WALK ON THE WILD SIDE"

Cinematography	*- good inventive shots*
Sound	*-sound was edited in well*
Screenplay	*-theme was very apparent*
Art design	*-wonderful scenes* *-setting was perfect*
Editor	*- clean cuts!*
Directing	*-portrayed theme well* *-good job*
Producing	*-wonderful!*

Forms of Performance Assessment

Both major divisions of performance assessment include many kinds of assessment. TAAP participants were asked to consider four kinds of performance assessments: enhanced multiple-choice, performance tasks/open-ended problems, exhibitions/projects, and portfolios. (See Figure 2-3.)

We will describe the four forms here, but we strongly emphasize that this is not an exhaustive list of possible forms. Performance assessment can take many forms, from interviews through year-long multimedia exhibitions, and all the present forms can be mingled with one another. No one knows yet which forms will be useful for a specific purpose. Open-ended questions and portfolios may prove adaptable to large-scale assessment, whereas some forms, such as group projects, may be useful primarily for class grading. We have to stress that *no one knows yet which forms will be most useful.* Psychometricians are working closely with the groups developing the new CLAS to identify the best means of assessment for different purposes.

Uncertainty about the appropriate type or form of performance assessment to use should not "paralyze" you. For teachers who are used to knowing precisely when instruction stopped and testing happened and to recognizing what testing looks like, it is not comforting to be told that a good assessment might be one thing, and then again it

Figure 2-3

Features identified by the Towards Arts Assessment Project of four possible types of assessment to provide individual student scores for arts education

Features	*Types of assessment*			
	Enhanced multiple-choice questions	*Performance tasks/open-ended problems*	*Projects/ exhibitions*	*Portfolios*
Time per task	2–3 minutes	15–45 minutes	1 hour–6 weeks	2 weeks–school year
Correct answer	Only one	Many	Many	Many
Response creator	Item writer	Student	Student	Student
Collaboration of students with students	No	Sometimes	Yes	Yes
Collaboration of students with adults	No	Sometimes	Yes	Yes
Student self-assessment	Little	Some	Much	Most
Documentation of growth over time	No	No	Yes	Yes
Scoring	Answer key	Judging	Judging	Judging
Usefulness to teacher	Some	Very much	Very much	Very much

might be another. Uncertainty and discomfort are parts of the change, not only from one kind of assessment to another but also from a lower to a higher level of professional expertise.

Enhanced multiple-choice. A "bubble" test that requires students to do some thinking before they can recognize the correct answer. This form of multiple-choice was developed for CLAS's mathematics assessment. An example is shown in Figure 2-4. The TAAP chart (Figure 2-3) shows that the features of enhanced multiple-choice testing differentiate it sharply from the other three kinds, particularly in having only one correct answer.

Because the correct answer is required by enhanced multiple-choice tests, the form does not lend itself to the arts, in which isolatable facts (Which ear did Van Gogh cut? or Which dance requires toe shoes?) tend to be trivial.

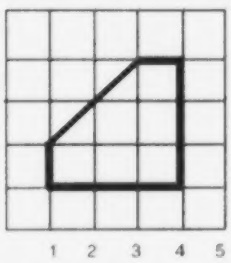
Open-ended problems. Questions to which there is no one right answer, but several (even an infinite number of) ways to solve the problems. Below is an example from dance.

Geraldyne Washington, who teaches dance at Castlemont High School in the Oakland Unified School District, designed an assessment she calls Extending a Dance. The assessment presents students with an open-ended problem at the end of a unit in which they study modern dance and its multicultural heritage and also learn the basic movements of ballet and modern jazz and ethnic dance.

Figure 2-4

Sample enhanced multiple-choice questions in mathematics from the California Learning Assessment System

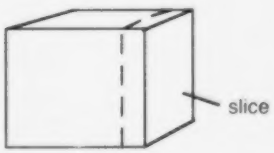
Grade 8



Trica wants to copy the shape in the graph. She has connected points (1, 1) to (1, 2) to (3, 4) to (4, 4). If she continues to connect points, which of these would complete more of the shape?

A. (1, 4) to (1, 2)
B. (1, 1) to (1, 4)
C. (1, 2) to (4, 1)
D. (4, 1) to (1, 1)

Grade 10



In carpentry class, Pasqual sawed a 1-inch slice from a large wooden cube. The volume of the remaining block was 48 cubic inches. What was the edge length of the original cube?

A. 4 inches
B. 8 inches
C. 12 inches
D. 24 inches

Ms. Washington's instruction begins with demonstrations of basic dance steps from these traditions, either by her or on film or videotape. Then students learn about ethnic dances and are asked to think about street dancing, which they see in the movies *Breakin* and *Fast Forward*. They then perform a dance combining standard jazz with hip-hop (street dancing). They are encouraged, although not required, to find someone in their neighborhood who is or was a street dancer, interview this person, and find out the dancer's view of the multicultural heritage of street dancing.

The open-ended problem presented to the students is this: "Perform the dance you have learned, and then add 16 or more counts of your own invention, complementing the original combination and reflecting the cross-cultural influences you have studied. Add a definitive ending to complete the sequence."

The problem (and the answer) are open-ended because there is an almost infinite variety of different dance patterns that could be incorporated into the additional 16 counts.

Open-ended problems, however, have *a single* product. It may be a dance, a written explanation, a report, or testimony to a committee, but it is one thing. Open-ended problems may be included in portfolios as constituent parts. An assessment which produces several different products should be treated as a portfolio.

Projects/exhibitions. Assessments that extend over time and usually involve groups of students. Exhibition doesn't primarily mean pictures hanging in a gallery (although it could—selecting and hanging an exhibition would be a fine group project). In assessment, an exhibition is more commonly the name for an extended portfolio. (We will discuss exhibitions in more detail in the next section.)

Let's look at a group project designed for TAAP in which students are asked to work in groups to make flutes and play flute music. Marla Tracy, who teaches music at Junction Elementary School in Palo Cedro, first helps students learn about the background of flutes and make flutes. She also helps them learn about myths and tone poems. Then they form groups, compose flute music for myths of their own making, and perform them in groups.

For the final group activity, the students can choose a narrated myth accompanied by flute music or an original composition representing another culture. All students in each group are expected to play the flutes they made for at least part of the presentation. In each group a narrator either tells the story or explains the cultural representation. The groups can use costumes and props as they choose.

Portfolios. Selections of work to illustrate achievement toward mastering a "big idea." Portfolios are, of course, adapted from the visual arts. Painters and draughtspeople put their best work into large folders so they can transport them to galleries or prospective buyers or clients.

Portfolios, which are sometimes described as "cumulative" assessments because evidence of accomplishment accumulates over time, can include other kinds of assessments, such as answers to open-ended problems and reports of group projects. Their contents are wide open, but their purposes—why they are being constructed—must be clear before they are started.

A portfolio must have an objective (purpose) *before* the collection and selection of work begins—there is no use deciding what we are looking for after we are faced with a folder of pictures or several videotapes of dances. The contents of portfolios *may* be stipulated before collection and selection begin, but the purpose of the selection *must* be stated. A teacher who has made the portfolio's purpose clear but leaves the selection of its contents up to the student may say, "Our portfolios are intended to show what you have learned about drawing the human face.

The Sleeping Gypsy
Henri Rousseau
Jennifer Stout
The color of the book ground is yellow, blue, gray, white, greenish, and black. It looks soft because you can't see the brush lines or marks. The artist made one artist the gipsy by the hair colors he used on the dress. and the trip's he spouse. The artist spouse the paper repeat paper on the gipsys clothes, pillows, canter and the sky and ground. if I were asleep I would fell easy. When I wake I would be speak less, hoping its a dream and I would want to go back to sleep. I think that the artisted put the big lion in the art because he wite of thout he needed a big animal and picked the lion. Or he wanted some action. Or some look or because he thout it would be good to in

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Please choose six drawings that you think are your best. Write an essay explaining why you think these are the best and what meaning you were trying to convey in each one."

The words *portfolio* and *exhibition* are sometimes used interchangeably, especially in schools belonging to the Coalition of Essential Schools (CES), headed by Theodore Sizer at Brown University. A CES exhibition is a public demonstration of achievement, with components from a number of fields. Some of the CES secondary schools refer to their year-long, 14-part graduation exercises as portfolios.

Many teachers find it difficult to understand portfolios as simultaneous teaching and assessing. The habit of testing is so ingrained in us that we think that what is graded must be separated from the learning process. But, in fact, good teachers informally assess students' progress all the time. Ask a teacher how Juan or Mary is doing in his or her life-drawing or vocal music class and the response will be an impromptu sentence or two summarizing what the child can do, what he or she needs to work on, and how far he or she has to go to achieve the goals of the course. A portfolio makes this ongoing assessment accessible not only to the public but also to the student, so that she or he can reflect on the work and assess it for herself or himself.

"As I look back on this project and process, it is clear that once the students got used to self-evaluation, they appreciated the process of assessing themselves."

—TAAP participant

In their book on portfolios in art (and other) classes, *Taking Full Measure: Rethinking Assessment Through the Arts*, Dennie Palmer Wolf and Nancy Pistone explain how the use of portfolios deepens the meaning of assessment so that it changes instruction—the student uses the content of the portfolio to direct her or his work, with the teacher's guidance.

The final scoring for a portfolio is summative—that is, it is considered as a whole and a score is given, not for the individual parts, but for the student's relative achievement of a known goal. Is there evidence in the portfolio that the student achieved, for example, the goal in the visual arts standards that requires the student to "see the world directly and metaphorically by perceiving the visual world in terms of visual and tactile images and symbols which are unique to the visual arts"? (*Visual and Performing Arts Framework*, p. 93) In answering this question, those scoring the portfolio would probably judge each of its contents (whether drawings, paintings, or three-dimensional works) but would ultimately have to judge the body of work as a whole.

Scoring portfolios holistically—looking at them as a whole—is not arcane or even unusual in American education. Here are some examples:

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- In the College Board's *Advanced Placement Studio Art Portfolio Examination*, portfolios of four to six drawings or paintings have been evaluated as a whole since the examination was first given 20 years ago.
- In Vermont, the statewide accountability examination consists of portfolios in mathematics and writing, which are scored as a whole, but with guidelines as to the expected quality of the component parts.
- Significant knowledge, experience, and wisdom about the use of portfolios is already available among educators and education entities in California. The California Writing Project pioneered the development and scoring of portfolios; a national journal, *Portfolio News*, is published in Encinitas; and the California Mathematics Project is far ahead of the field in developing mathematics portfolios.
- ARTS PROPEL in the Pittsburgh, Pennsylvania, school district has pioneered reflective portfolios in the arts—photography, music, theatre, dance, and creative writing. (The process is described in Wolf and Pistone's *Taking Full Measure*, mentioned above.) The Pittsburgh district recently institute a successful system for scoring writing portfolios, based on the ARTS PROPEL model.

"Using performance assessment is like using a magnifying glass on the students' learning. You see the learning clearly, but you don't disturb it."

—Alice Furry, Sacramento County Office of Education

How Performance Assessments Are Graded

Obviously, performance assessments cannot be scored by machine, as multiple-choice tests are scored. Performance assessments for which some consequence is attached to the assessment are typically scored by groups of "readers," or "graders." For example, CLAS's writing assessment and open-ended mathematics assessment are group-graded because they are conducted for accountability purposes. The *Advanced Placement Studio Art Portfolio Examination* is graded by a group of 18 high school arts teachers and college arts faculty, and scores are assigned to students, who may use the scores to qualify for advanced college courses.

Group-grading is a technique designed to achieve "objectivity" through collective consensus. It entails three steps:

- Selecting examples of work as representative of different grades or scores. The group's members look at or read (or listen to in the case of musical or oral presentations) examples of work until they can agree on qualities that should be found in work rated a 6, 5, 4, and so on.

- Reading (or otherwise examining) all the work. The scorers must bear in mind the criteria used to select the representative work cited above and then assign scores or grades.
- Monitoring the reliability of the scoring in several ways throughout the procedure. Scored papers are put back in the pile of all papers (without visible markings of their scores, naturally). Work is scored by more than one grader or scorer, with the intent being a consensus among all scorers. The grading is frequently stopped to establish standards again, as in the first step described above.

With proper training of graders, the reliability of group-grading can be between 80 and 90 percent. Group-grading is used in the College Board's Advanced Placement program for not only art but also essays, with no significant problems.

Most TAAP participants did not use group-grading (although some had students grade their own work). Since their performance assessments were used in the classroom, the teachers alone graded them. But there are many advantages to group-grading, not the least of which is the opportunity to discuss expectations of student work, and group-grading should be encouraged whenever possible. Teachers in the California Art Education Association's student assessment project used the process described above in scoring student portfolios.They

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found that the process helped them clarify what kind of and how much evidence of achievement needed to be in the portfolios.

Using a Rubric

For their grading TAAP teachers used a rubric, a form of scoring guide. The word *rubric*, which denotes something red, has an interesting history. At one time it was used to denote the red letters printed in Christian prayer books to indicate how the service should be conducted. The use of the word for a scoring guide is, of course, a metaphor, but its touch of solemnity and tradition is appropriate.

The TAAP rubrics have scales of six points because CLAS's assessments are scored on a six-level basis. Below is the rubric from Geraldyne Washington's Extending a Dance, which was cited earlier as an example of an open-ended problem:

Level 6. The student performed expertly the original dance combination. He or she added 16 counts, sometimes more, of similar movement, smoothly transitioning from the assigned to the new movements. The new movements expertly reflect the cross-cultural influences studied. The student added a definitive ending and in general presented the dance with flair and energy.

Level 5. The student performed the original combination and added at least 16 counts, but the performance had less sense of being a presentation to an audience. Cross-cultural influences were reflected, and an ending was attempted.

Level 4. The student performed the original combination but did not establish a smooth transition to the additional material or an ending and did not exude energy. There was some reflection of cross-cultural influences.

Level 3. The student made mistakes in the combination but did attempt to add 16 more counts; the transition, however, was rough, and the dance did not have a definitive ending. Little or no cross-cultural influence was reflected.

Level 2. The student tried to perform the combination but could not remember it and added fewer than 16 counts.

Level 1. The student tried to perform the combination but stopped before getting to the 16 added counts.

The rubric makes explicit what students are expected to achieve. To get the highest score, students should have to show accomplishment of the components aimed at in the instruction. Degrees of partial accomplishment down the scale, as in this example, should be built into the rubic.

The rubic and instruction must match. If students are asked to write as part of each class, for example, and then find that their writing is not assessed, they are not going to take the writing seriously. Conversely, requiring writing during the assessment and not preparing the students for it is just as bad.

The rubric is intended to guide group grading, but ultimately, after refinement through use, the rubric should be communicated to students to show them what they're aiming at.

Performance Standards and Rubrics

Considerable confusion often arises because performance standards are used to mean rubrics, but not vice versa. Performance standards refer to a domain of study, and a rubric is the scoring measure for a task. Thus, Ms. Washington's rubric applies only to Extending a Dance. She would have to devise a different rubric for a new task.

"I will explore using a generic rubric at first and then have the students come up with one using their own language or terminology."

—TAAP participant

If Ms. Washington wished to establish performance standards for the senior level of dance, let's say, she would have to look at the content standards for dance in the *Visual and Performing Arts Framework* and decide exactly what her students would have to do in order to demonstrate attainment of these standards. Clearly, the requirements would have to be greater than those required for Extending a Dance.

Ms. Washington would then write a series of descriptions of students' performance in senior dance. Ultimately, she would assess the students' accomplishment on all the tasks, as with Extending a Dance, and decide where they fell on the scale of performance standards.

At this stage, TAAP is not concerned with establishing performance standards for whole domains of ability and knowledge, and we shall not use the expression *performance standards* in the remainder of this *Prelude*; our attention will be on rubrics.

Chapter 3

Assessing the Arts: A Challenge to Teachers

IRONICALLY, performance assessment and portfolios are both metaphors from the arts. And any artist would recognize group-grading as simply a version of a jury looking at an exhibition or listening to a competition for a musical instrument or voice.

Now that the arts need a large-scale assessment to join the other subjects at the core of the curriculum, why can't we just use our traditional performances and portfolios?

We can, but we need to extend those forms and devise others that assess more than performance and production. Arts assessment must reflect student progress in all four components of the *Visual and Performing Arts Framework:* aesthetic perception, creative expression, arts heritage, and aesthetic valuing. This is the continuing challenge to TAAP participants, to arts teachers, and to arts education in general. The California Arts Project, professional arts education associations, and individual teachers have been addressing this concern for years.

"We should have started the TAAP process from the content standards, because they help bring focus."
—TAAP participant

The traditional forms of assessment can be imaginatively extended. A portfolio can contain written analyses of works studied; the history of a topic; an evaluation of an artist's work; and a creative attempt by the student, along with a self-evaluation. A performance can be the design of an exhibition to make a specific point or the writing of program notes for a dance or music concert.

Many kinds of assessment need experimentation, not to find the "right" one for the arts but to make available as many forms as possible. A major objection to multiple-choice norm-referenced tests is rejection of the idea that a single form of assessment on a single occasion is a reliable basis for decision making. We need as much knowledge as we can gather about students' knowledge and abilities as they respond to different problems and different situations.

The Elements of Good Assessment in the Arts

Good assessment in the arts will resemble good assessment in any other subject and for the reasons we just cited.

But assessment isn't all of a piece. It varies in accordance with purpose and level. A teacher makes informal assessments constantly through observations of and interactions with students, whereas a school district or state requires a formal standardized assessment so that progress toward a standard can be evaluated. Assessment provides extensive information for both the student and the teacher (and parents) about what the student knows and can do.

"Students were told to write in journals as often as they could. These were not graded as journals, because they were not included in my original orientation at the beginning of the course. I found them so interesting and so helpful for the students as well as for myself that I plan to incorporate them in my future teaching at all levels. I plan on grading them."

—TAAP participant

The assessments described in this *Prelude* are all classroom assessments, for the practical reason that California has no statewide assessment in the arts yet. But the "assessment exercises" were designed intentionally as first attempts at large-scale assessments. The teachers who tested these assessments attempted to set up situations in which someone from outside the classroom could get information about the students' achievements, situations that at the same time provided excellent learning experiences for the students.

The elements of good assessment in the arts include alignment with the goals and objectives in the *Visual and Performing Arts Framework*; assessment of a "big idea," a concept that entails a number of necessary skills and items of knowledge; an idea and task big enough to cover as many as possible of the four components of arts learning; a task that is also a valuable learning opportunity for the students; a rubric that guides scoring and that is aligned with the task specifications and with the standards and goals; and scoring based on quality, not completion.

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Alignment with the Standards

A question that should be on the lips of teachers (and that is often in the minds of students) is, "Why are we doing this?" For an arts assessment, the answer should be contained in the *Visual and Performing Arts Framework*. We should be able to identify from the form and content of the assessment what components—aesthetic perception, creative expression, arts heritage, and aesthetic valuing—and which objectives are being assessed. (See figures 3-1 through 3-4.)

This requirement should not be onerous to teachers, although in some cases teachers have such strong experience and such marvelous instincts for what students must know and be able to do that they may not immediately recognize descriptions of what they are teaching. However, the articulation, the expression in words, of the match between the subjects of teaching and the standards is essential for rigorous assessments.

"Within young minds, the creative process is one of the few remaining 'domains' through which the expression of original and personal thoughts and feelings can spontaneously spring forth."

—TAAP participant

Content Standards: Design a Round Portfolio

The portfolio assessment described below is precisely aligned with the content standards in the *Framework*. Titled Design a Round, it is from Precious Bell Craft, of Will C. Wood Middle School in Sacramento.

1. Using their knowledge of and experience with the basic beat, placing beats in sets, using visual and auditory relationships of the tones within the major scale, and using a chord sequence, the students will design an original melody that is to be used as one voice in a three-voice round.

   Framework: Aesthetic perception

   "Demonstrate an understanding of how sound is generated and modified; demonstrate an understanding of the structure (form and design) in music." (p. 74)

   Framework: Creative expression

   "Demonstrate ability to develop and communicate original musical ideas." (p. 76)

2. The students will explain the social situations that led to the development and use of polyphonic texture in music.

   Framework: Music heritage

   "Identify some of the expressive elements in the music of different cultures; . . . describe some of the social

Figure 3-1. Content standards—dance

From the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*

Component One: Aesthetic Perception—Multisensory Integration

- Students develop an awareness, identification, and image of the body as an instrument of expression in space and in time.
- Students respond in movement to sensory stimuli; e.g., sight, sound, and touch.
- Students demonstrate motor efficiency and control and expand movement vocabulary through dance technique.
- Students verbalize and use movement vocabulary based on the elements of dance fundamentals, integrating the body with space, time, and energy concepts.

Component Two: Creative Expression

- Students communicate personal feelings and ideas through movement with originality, individual style, and clarity.
- Students use improvisation, problem-solving techniques, inventive thinking, and exploration to develop the creative process of dance.
- Students transform abstract imagery from a variety of sources in composing dances.
- Students select and organize movement into coherent phrases and compositions with organic form and structure.
- Students develop self-evaluation skills related to dance composition and performance.
- Students demonstrate through movement that dance is a form of communication and that the variety of movement comes from the uniqueness of each individual's expression.
- Students show original movement motifs, phrases, and dance compositions to others in class and in performances.

Component Three: Dance Heritage—Historical and Cultural

- Students recognize dance as a universal language in world cultures—past, present, and future.
- Students articulate the historical roles of dance in relation to social, ritual, and performance contexts.
- Students demonstrate similarities and differences among dance forms from cultural and historical perspectives.
- Students articulate the desire to continue active involvement as a spectator or participant in dance at a nonprofessional or professional level.
- Students identify manifestations of dance in contemporary culture within social, ritual, and performance contexts.

Component Four: Aesthetic Valuing—Enjoyment, Observation, Recognition, Comment

- Students discover the joy and freedom of creative and uninhibited movement and a wide range of dance experiences.
- Students perceive and value originality in dance compositions, recognizing the uniqueness of oneself and others.
- Students demonstrate skills of constructive criticism by making judgments about the aesthetic quality of dance works as they relate to communication and to the expression of self, others, and life.
- Students perceive, describe, and compare dance works with respect to their own aesthetic meanings, movement qualities, and the processes used in their creation.
- Students relate the basic elements of dance to the aesthetic qualities of other areas of study.

Figure 3-2. Content standards—drama/theatre

From the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*

Component One: Aesthetic Perception—Multisensory Integration

- Students become perceptive and selective in observing and responding to the environment.
- Students use movement as the external expression of an internal idea, intention, or feeling.
- Students use the voice as an instrument for the expression of meaning and feeling, whether in speech or nonverbal sound.
- Students respond spontaneously and collaboratively to rapidly changing, unanticipated stimuli.

Component Two: Creative Expression

- Students retell and perform a story.
- Students perform an improvisation which is structured, played, evaluated, and replayed.
- Students write original scenes or plays from improvisations.
- Students create appropriate design and technical elements for scenes or plays.

Playmaking in groups

- Students participate actively in the planning of a dramatization.
- Students perform group dramatizations.
- Students evaluate group effort in exploring and expressing ideas.
- Students become proficient in basic acting skills.
- Students use basic elements of formal acting: characterization, conflict, motivation, and setting.
- Students acquire basic vocabulary related to formal acting.

Formal acting techniques

- Students learn directing.
- Students learn stage managing.
- Students learn business managing; e.g., publicity, box office.
- Students learn design and technical elements of sets, lights, costumes, props, sound, and special effects.
- Students understand how other art forms, such as music, dance, visual arts, and literature, are used in drama/theatre.

Component Three: Drama/Theatre Heritage—Historical and Cultural

- Students recognize major themes, historical periods, and cultural backgrounds.
- Students recognize the importance of today's theatre as a means of understanding and appreciating cultural differences.

Component Four: Aesthetic Valuing

- Students evaluate informal playmaking.
- Students evaluate theatrical productions, films, and television plays.
- Students formulate and use criteria for judging theatre aesthetically.

Figure 3-3. Content standards—music

From the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*

Component One: Aesthetic Perception—Perceptual and Conceptual Development

- Students demonstrate an understanding of how sound is generated and modified.
- Students demonstrate an understanding of the elements of music.
- Students demonstrate an understanding of the structure (form and design) in music.
- Students demonstrate understanding which will lead to the effective use of written notation.

Component Two: Creative Expression—Musical Skills Development

- Students listen and respond to music accurately and intellectually.
- Students perform music using a variety of sound sources.
- Students communicate musical ideas effectively through the use of notation.
- Students demonstrate the ability to develop and communicate original musical ideas.

Component Three: Music Heritage—Historical and Cultural

- Students identify and become familiar with the extent of their own musical heritage.
- Students identify some of the expressive elements in the music of different cultures and ethnic groups.
- Students describe some of the social and historical situations which influenced the composition, style, selection, and performance of music.

Component Four: Aesthetic Valuing

- Students demonstrate an understanding of the value and role of music in the lives of individuals and cultures.
- Students demonstrate an understanding of how the purpose and function of music in a particular situation have influenced composition, selection, and performance.
- Students demonstrate an understanding of the ways in which elements of music have been combined to produce characteristic styles and forms.

Figure 3-4. Content standards—visual arts

From the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*

Component One: Aesthetic Perception—Visual and Tactile

- Students increase aesthetic awareness of visual and tactile qualities in works of art, nature, events, and objects within the total environment.
- Students see the world directly and metaphorically by perceiving the physical world in terms of visual and tactile images and symbols which are unique to the visual arts.

Component Two: Creative Expression—Artistic Knowledge and Skills

- Students acquire artistic skills to express and communicate responses to experiences.
- Students recognize the importance of personal experiences and respect the originality in their own visual expressions and in the artwork of others.
- Students develop manipulative and organizational skills in using visual arts media effectively to translate ideas, feelings, and values.

Component Three: Visual Arts Heritage—Historical and Cultural

- Students study a variety of artworks and accomplishments of contemporary, historic, and prehistoric cultures.
- Students understand that art reflects, records, and shapes history and plays a role in every culture.
- Students gain an understanding of their creative abilities and their artistic heritage within the context of a comprehensive world view.
- Students clarify their own aesthetic values and learn to appreciate differences in the aesthetic values of others.

Component Four: Aesthetic Valuing—Analysis, Interpretation, and Judgment

- Students make informed responses to works of art, nature, and other objects within the total environment by using objective criteria for analysis, interpretation, and judgment.
- Students derive meaning and value from experiences by making and justifying judgments about aesthetic qualities in works of art and other objects within the total environment.
- Students use analysis, interpretation, and judgment about visual relationships based on learned aesthetic values to improve art production.

and historical situations which influenced the composition, style, selection, and performance of music." (p. 78)

Framework: Aesthetic valuing
"Demonstrate an understanding of the value and role of music in the lives of individuals and cultures; demonstrate an understanding of the ways in which the elements of music have been combined to produce characteristic styles and forms." (p. 79)

During the four weeks of the portfolio's development, students learned to sing descending scales accurately; filled in work sheets on scales and chords; learned "Alleluia" with understanding of the chord changes, cadences, and harmonic counterpoint; saw movies about the Baroque era and about the life and works of J. S. Bach; learned to sing rounds; analyzed "For Unto Us a Child Is Born," from Handel's *Messiah*; designed their own melody for a round; and, finally, performed it in groups of three.

"I have clarified that even at the kindergarten level, arts assessment has its place. I have also learned that assessment rubrics do not mean judgment or grade-equivalent."

—TAAP participant

Matching the assessment to the standards should help teachers to focus a little more on assessment and a little less on the details of the teaching activity. By virture of their training and inclination, teachers are primarily interested in what happens in the classroom—how to mold it and make it productive. All teachers, no matter what they teach and in what part of the United States, first produce good teaching/learning activities when asked to design assessments. It takes a while for their mind sets to change—to ask "Why?" and to connect interesting activities to the expected standards.

A "Big Idea"

Performance assessment requires a change in our perspectives about the essentials of learning. Multiple-choice testing and the teaching associated with it focus on recognizable facts or operations. The emphasis in performance assessment is on big concepts which help students understand a wide array of knowledge and connect facts and skills into a meaningful whole.

In terms of the arts, which have been free of multiple-choice testing for the most part, assessment must focus on a "big idea," not the details of technique. This focus does not mean that technique is to be ignored; indeed, any responsible arts teacher emphasizes daily acquisition and exercise of technique. But this should not be the focus of a portfolio, a project, or an open-ended problem. For example, it is essential that young children be able to sing the sol–mi interval accurately, but the appropriate

assessment is not the singing of that interval alone, but the singing of a song requiring that skill—and several others.

Big ideas are exemplified in the objectives of the goals of the *Framework's* components, which are essentially content standards. Assessments should ask students to pull together what they have learned in relation to a content standard. An artistic performance such as a recital should require students to synthesize all the techniques they have practiced into a whole. A performance assessment should do the same.

More Than One Component

As we emphasize throughout this *Prelude*, arts education is for all students, not just those who are especially talented. Those with special talents also need to learn how to perceive, value, and understand the history of their art form. By including as many of the four components as possible in an assessment, we level the playing field, so to speak, for all students. While those with special talents may produce fine drawings, other students may be able to write clear explanations of the effects the drawers were trying to produce or of the techniques of a famous artist.

When Karen Card, who teaches at New Brighton Middle School in Capitola, asks her students to produce a portfolio titled A Mask That Reveals, she asks for ten parts:

1. A written description of a mask chosen from a classroom display, including an emotion or feeling that the mask invokes
2. Three or four drawings of masks from a slide show, with written explanations of the appeal of the masks they draw
3. Preliminary drawings of masks for their own faces, with written explanations of what the masks reveal about them
4. Mixed-media plaster masks that communicate something unique about them
5. Written explanations of how their masks changed from drawing to plaster—or why they hadn't
6. Paragraphs written after "listening" to what their masks "told" them
7. Colored drawings, using only mixed colors, to be used as painting plans for the completion of their masks
8. Written "biographies" of the development of their masks, including the changes they made and why

9. Written assessments of their masks, using the rubric for this project
10. Short videos of them speaking through their masks

Ms. Card's students thus have the opportunity to demonstrate their understanding of the heritage of masks, their aesthetic perceptions of both their own masks and those made by others, their creativity in making masks for themselves, and their ability to judge aesthetically when they are asked to assess their own work against the rubric.

Assessment as Good Instruction

Assessment must be good instruction. Even an on-demand assessment should be a challenge for students to apply what they have learned to a different but not unknown situation. Portfolios and projects are instruction at the same time as assessment, and if they aren't good instruction, they aren't good assessment either.

In fact, it's probably best not to try to devise an assessment based on the belief that it has to be different from the students' normal activities. As we said above, there is no need to invent wonderful teaching ideas for use in assessment. A more productive approach is for teachers to look at their most successful teaching activities—not necessarily the ones that the students enjoy the most, but the ones that further their learning the most—and add assessment elements to them.

"I am very excited about the possibilities and ramifications that performance assessment will have on our teaching/instructional strategies."

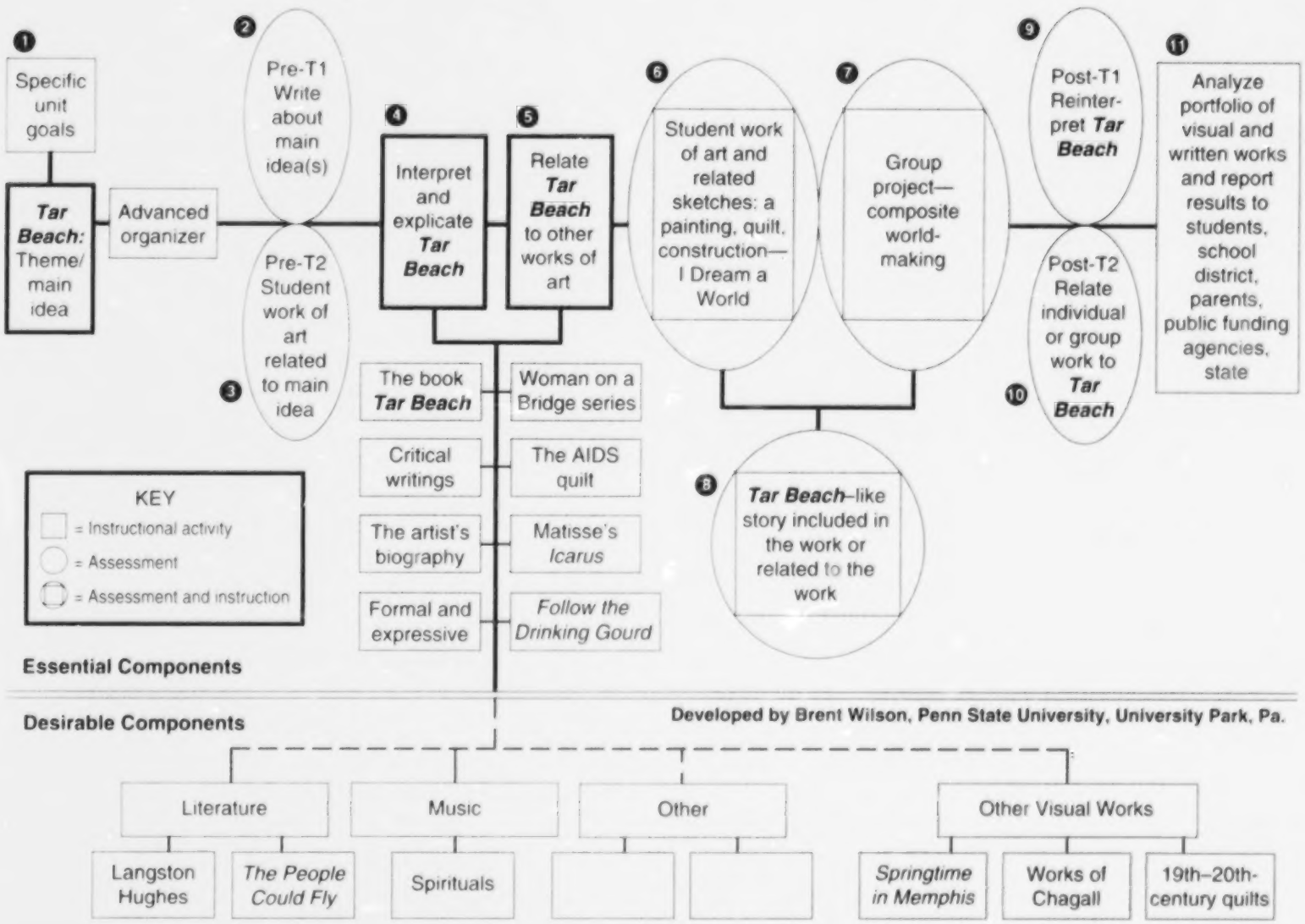
—TAAP participant

Figure 3-5 is a schematic diagram of a portfolio assessment describing the essential unity between instruction and assessment. It is from the Florida Institute for Art Education, which is working with funding from the Getty Center for Education in the Arts to improve visual art education in Florida's schools. The work that is being studied is a quilt by African-American artist Faith Ringgold, who depicts her family's hopes and dreams as they express them while spending a summer evening on the tar roof of their city apartment—hence, the title Tar Beach.

Step 1 is the introduction to the work for the students and for the teacher—the specification of the goals or standards for the unit. Steps 2 and 3 are first pieces of writing in response to Tar Beach; they will be kept in the portfolio for assessment. Steps 4 and 5 are explorations of the meaning of Tar Beach and its relation to books, tales, myths, and other quilts and pictures. Steps 6, 7, and 8 involve the students' responses to Tar Beach in the form of individual works of art, a group project, and written

Figure 3-5

A comprehensive holistic assessment task model for Tar Beach



stories related to the individual works of art. Steps 9 and 10 require written reinterpretations of Tar Beach and explanations of how the students' works relate to it. Finally, step 11 is the analysis and judgment of the portfolios of visual and written material, with consequent reporting to the students themselves and members of the community. The entire process is a comprehensive holistic assessment task, or CHAT.

"Although I do not agree with the scoring, I have found this project important to my work. It has made me organize my teaching so that I can, in fact, assess my students' work more carefully."

—TAAP participant

In designing an assessment, it might help the designer to take a good teaching idea and schematize it in this manner so that he or she can see where assessment activities should occur, how they meld with regular instruction, and how they differ in kind. Several of the activities in such a schematic could be classified as open-ended problems and/or group projects, but they all would be included in the portfolio.

Designing a Rubric for Arts Assessments

Scoring is probably the issue that causes teachers the most anguish. Some don't like having to use a six-point scale, some don't think it's appropriate to put numbers on young children's achievements in the arts, and some think that the arts can't be quantified.

Despite the pain involved in assigning numbers for different levels of achievement, the process is extremely helpful for teachers because it requires them to articulate what they value.

We asked the TAAP teachers to use the six-point scale because it is used by the California Learning Assessment System, and since the ultimate objective of TAAP is to have the arts included in the CLAS assessments, they should get used to using the six-point scale.

Writing a rubric is the most challenging part of designing an assessment, but the following suggestions should lessen the difficulty:

- Think about what you would like to see and hear from students in your specialty at their age—what would be ideal?
- Include in your ideal not only performance or production but also students' ability to write and talk about what they have learned. Can they use the vocabulary of the art? Can they tell why one thing is better than another? Can they tell what country a dance comes from or when a picture was painted?
- Write a description of this ideal achievement. (If writing it doesn't come easily, try talking into a tape recorder about

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ideal achievement at this grade level, and then write what you have said.) Match this description with the appropriate content standard in the *Visual and Performing Arts Framework*.

Your ideal will be represented by the 6 on the six-point scale. Then write descriptions for the rest of the scale.

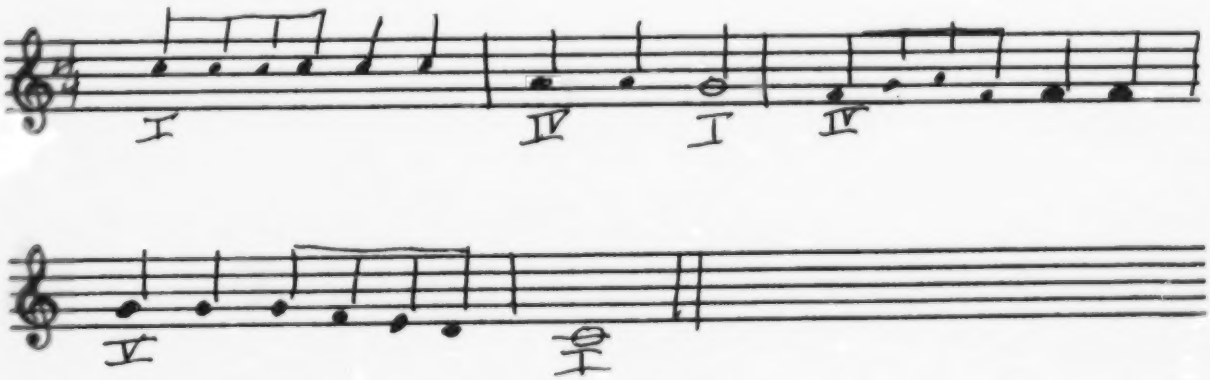
The reason for an even number of points is to force you to discriminate between the upper (4, 5, 6) and lower (1, 2, 3) halves of the scale. (Generally, the upper half can be thought of as "passing," and the lower half as "unsatisfactory.") An odd number of points would create a strong tendency to assign the middle score, which wouldn't provide much information.

Don't worry about whether any student reaches level 6, and don't try to ensure a certain number of 6s, 5s, and so on in the class. Remember, these assessments are criterion-referenced, not norm-referenced.

Content standards, such as those in the *Visual and Performing Arts Framework*, are targets to aim for. Students' achievements are not measured against other students' achievements, but against the criteria articulated in the *Visual and Performing Arts Framework* and made more explicit by your description of the ideal. Being "best" in the class or "getting an A" means nothing if the student's accomplishment is not close to matching the appropriate standard in the *Visual and Performing Arts Framework*.

If this type of rating makes you uncomfortable—and it certainly is different from grading or scoring as we have traditionally known it—reflect that grading against a standard provides important information about your students' achievements in relation to accepted content standards, about your teaching, and about the conditions under which you teach.

With criterion-referencing, the information provided by assessment can be used to improve students' learning: If no student in a school or district achieves at a level above 3 or 4, then an examination should be made of some of the factors that



might be affecting achievement, such as the amount of time devoted to an art form; the teacher's availability (a visiting teacher as opposed to a resident teacher), the money available for supplies and equipment, and both money and time for professional development and coordination with other teachers, especially those who teach writing.

Scoring by content standards can give arts educators a powerful lever for generating public support, since lower scores may be the result of inadequacies in arts education. On the other hand, grading on a curve (distributing scores so that the "best" student in the class gets a 6 and so on down the scale) can't provide any leverage since it always looks as if *some* students are doing well.

"A question I had to resolve was, am I assessing students on personal progress and effort, or according to a universal norm? I have discovered that my approach is on the individual, not on some universal expectation. I guess the purpose of the project is, indeed, to begin to develop some idea of 'norms'! I had to shift my perspective."

—TAAP participant

Scoring for Quality

Teachers use their judgments all the time; if they didn't, students couldn't get help, especially in the arts. Until now, they have been deprived of the honored use of that judgment for accountability purposes. When teachers *are* asked to use their judgments for assessing the quality of students' work, they may feel as if they have been asked to do something impolite in public.

Assessment is complicated when a portfolio, for example, involves several tasks, like those in Ms. Card's project. The temptation is strong to check whether all tasks are completed and then reward the student for completion of the portfolio. Students expect to be rewarded just for having done the task; American education often rewards students for seat-time more than the quality of the work they produce.

Performance assessments, however, are aligned with standards so that judgments about the quality of work can be made. The presence of completed work is a prerequisite, but students are not rewarded for completion in itself. Here is Precious Bell Craft's portfolio evaluation procedure for Design a Round, which we cited in a previous section:

1. Determine whether all seven tasks have been completed.
2. Determine whether each task is complete.
3. Determine whether all seven pieces of work demonstrate the students' correct understanding of the criteria/guidelines.
4. Use the scoring rubric to score the portfolio; give it *one* score from the scale of 6–1.

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The use of a rubric should permit judgments of quality, the use of the teacher's expert knowledge of the art as a template against which to assess the student's achievement. Following the procedure in the section titled "Designing a Rubric for Arts Assessments" will help ensure that the rubric is not a checklist of completed items, but a guide to quality.

Group projects present special scoring problems: How do we get individual scores from a group project? How do we know how well students worked together in their groups—did one student do all the work, or did they all quarrel fiercely throughout the project?

Teachers who have used cooperative groups have many techniques for distributing grades. So too do band and orchestra directors. Perhaps the only new wrinkle we need in scoring groups is a questionnaire distributed to students for their comments on their own and others' performances in the group. Figure 3-6 is an example of such a questionnaire developed by TAAP participant Kevin Birkbeck, who teaches in the Saddleback Unified School District, Mission Viejo.

Marla Tracy, whose flute-making assessment we mentioned previously, works out a rubric with her students. Then the students themselves apply it to each group's presentation. Their comments are frequently both perceptive and direct:

Level 6. A well-thought-out and organized presentation. All team members perform appropriate parts. The original story or myth is clearly narrated and well supported with the flute music, which is appropriate to the story. The cultural presentation is well explained; that is, techniques and musical customs are clearly presented. Costumes and props add to the presentation.

Level 5. Has all the required components, but is deficient in some details; for example, not all the members of the group play their homemade flutes.

Level 4. An adequate presentation that tells the story but is ragged and unpolished.

Level 3. A good attempt but deficient in clarity of narration or explanation and/or lacking in musical quality.

Level 2. An attempt, but significantly lacking in clarity and musical execution.

Level 1. Minimal attempt, with little evidence of planning or interest in the presentation.

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Figure 3-6

A sample questionnaire for students to use to grade their own efforts and those of others in groups

REFLECTIVE QUESTIONNAIRE

Select from the list of words below to fill in the blanks or circle the appropriate choice in the sentence.

1. I felt _____ with the idea my group chose from the idea bank.
2. I think this (will be/is/has been) a _____ project to be working on.
3. I learned to _____ during this project.
4. My goal, _____, was achieved by 10%, 20%, 30%, 40%, 50%, 60%, 70%, 80%, 90%, 100% (circle one for beginning, middle, completion).
5. My group worked (poorly/OK/really well/outstandingly) together.

   "poorly" = one person did most of the work while most others messed around—joking, being disagreeable, not wanting to work.

   "OK" = two or three people worked on the project, but others got distracted and had a hard time cooperating.

   "really well" = all worked on the project and did what they said they'd do. Cooperation was good and disagreements were resolved.

   "outstandingly" = all worked super together and the production exceeded everyone's expectations.

Fill-in-the-blank possible word list:

comfortable	nervous	afraid	excited
cooperative	easy	compromise	fun
listen to others	enjoyable	hard	useful
contribute	positive	negative	proud
overworked	created	satisfied	ashamed
pleased	well done	achieved my best	gave as little as possible

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Chapter 4

Two Sample Performance Assessments in the Arts

IN THIS section we look at two different performance assessments, one in drama and one in visual arts. All TAAP assessments were admirable. These were chosen as contrasts with the ones we cited earlier and to illustrate some points not yet made.

Before we begin to examine these two examples, we must stress the *prelude* nature of all the assessments cited herein. All could benefit from more teachers trying and refining them. What looks to be a good idea at first may need adaptation for its potential to be realized. It's important to keep working with an idea (not to dismiss it out of hand) and communicating with others about the assessments and successes or failures with them. If ever there was an antidote to the isolation of teachers in their classrooms, it is teachers' working together on assessments, which is not only a cure but also a tonic.

> ***"I have learned to appreciate my work no matter what it may look like. I can critique other people's work with a more open mind than before because I understand that everyone has different artistic abilities."***
>
> **—Student of a TAAP participant**

The Christmas Toy Shop

The first example, for kindergarten through grade three, is an open-ended problem, a drama assessment titled The Christmas Toy Shop. It is an open-ended problem because the children were given free choices of what toys they wished to act out, and their solutions were their performances.

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This assessment was devised by Steven Mitchell, who teaches at Trinity Center Elementary School in the Trinity Center Elementary School District. The formal assessment was made after the presentation of the annual winter play. It focused on creative expression, but it included aesthetic valuing, too, because it also asked the children to critique their own performances on videotape. After a few months of instruction in movement and voice, the children were asked to select toys they would like to represent in the holiday play and to "write" a line that they would say on stage to epitomize the characters of their toys.

"If the students were to learn a little more each year about reflection on their own performances, formal assessment might be superfluous by the time they graduate from high school."

—TAAP participant

They rehearsed walking around the stage at equal distances from one another, "freezing" in place, and, in turn, walking to the front of the stage, delivering their characters' lines, and then walking back to the freeze positions. A videotape of the performance was made so that each student could clearly see his or her own performance.

Mr. Mitchell developed the rubric in Figure 4-1, which he later used to communicate with adults about the students' performances.

Mr. Mitchell also helped the students to derive self-evaluations. Discussion about movement and use of the voice resulted in general agreement that success meant "being the toy the whole time we were on stage." Then the students and Mr. Mitchell together worked out the self-evaluation in Figure 4-2. The scoring results from their self-evaluations are shown in Figure 4-3.

The class watched the videotape once and then practiced using the self-evaluation scale. After looking at the videotape again, each child circled the number that applied to his or her performance. Twenty-two students completed the survey immediately after viewing their performances on videotape. Of the 22 children, 13 gave themselves a 6, and none awarded himself or herself a 2 or 1. One student changed from a 1 to a 6, and another first rated himself a 4, then a 5, and finally a 6.

The key to this assessment was the careful training Mr. Mitchell gave the children in how to evaluate their own performances. He didn't just let them watch the videotape; first he helped them develop criteria for judging themselves and then guided them in the use of the scale. The children's erratic numbers don't matter as much as this early lesson in self-assessment.

Figure 4-1

Scoring rubric for The Christmas Toy Shop

Level	*Descriptions*
6	**Fully achieves the essence of the character, while insightfully demonstrating both an individual and team commitment to excellence** • Demonstrates full understanding of the character through focused movement during the duration of the scene • Walks out of line in character, stops center stage, and delivers line in character with pacing and projection that can clearly be heard in the back of the room • Keeps the same space in line from the person in front at all times • Shows awareness of and is attentive to others and to the group as a whole
5	**Accomplishes the purposes of the task** • Shows clear understanding of the character through movement and vocalization through the majority of the scene • When walking out of line, delivering line, and walking back, has a softer focus than that in level 6 • Keeps the same space in line from the person ahead the majority of the time • Is effectively involved with others
4	**Substantially achieves the purposes of the task** • Displays understanding of the character even though movement and vocalization are not constantly in focus • Delivers characterization adequately; however, clarity and projection wane • Allows space in line from person in front to fluctuate occasionally • Is attentive to the group
3	**Through movement and voice occasionally hints at the truth of who the character is** • Characterization in movement and line delivery are less than truthful, and clarity and projection are weak • Gaps in line space are evident • Interacts with the group in a fragmented manner
2	**Through movement and vocalization creates little believability that this character is who or what the costume says he or she is** • Shows only a faint sign of characterization in voice or what the costume says he or she is • Projection and clarity make words hard to hear and understand • Pays little attention to others in the group
1	**Does not accomplish the purpose of the task** • Shows no evidence of characterization in voice or through body movement • Sentence delivery cannot be understood or is not delivered at all • Exhibits no interaction with group members

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Figure 4-2

Student self-evaluation used with The Christmas Toy Shop

Level	*Descriptions*
6	I was the toy. I walked, I talked, and I froze in position the whole time I was on stage.
5	I was the toy most of the time. I walked, I talked, and I froze in position most of the time I was on stage.
4	I was the toy some of the time.
3	I was the toy a little bit.
2	I was mostly just being myself and not the toy.
1	I was me and not the toy.

Figure 4-3

Results of students' self-evaluations of The Christmas Toy Shop

Response level	*Number of students choosing this level*
6	13
5	5
4	3
3	1
2	0
1	0

Gallery Review

The second assessment is unique in that it does not involve either performance or production, a rarity in an arts assessment. Jack Haehl, of Terra Linda High School in the San Rafael Unified School District, always incorporates a written component consisting of gallery reviews in his high school art classes.

This is our only example of an assessment that is centered on aesthetic perception, valuing, and heritage, but not on creative expression. Mr. Haehl divides his instruction into a studio curriculum and a curriculum on understanding art.

"Some teachers in other departments work with me in a humanities network, encouraging our students to develop independent projects which will earn credit for them in each class," he writes.

The students begin the course on understanding art by looking at a group of prints and learning appropriate vocabulary for describing materials, techniques, and aesthetic qualities. Then the beginning students (Mr. Haehl incorporates the work on understanding art into all his classes, grades nine through twelve) write reviews of at least five books on watercolors from the art library, using the new vocabulary to describe methods and techniques. Advanced students write reports on artists of their choice, putting the artists into the appropriate historical backgrounds. These reports must be at least 500 words long.

In preparation for the gallery review, Mr. Haehl presents slides of the various art galleries in the area and helps students to understand what a wealth of visual art is available in the metropolitan area.

Finally the students visit a gallery, or museum, or attend an art event or activity and write reviews of the exhibits. A list of questions is supplied, and all questions must be answered in a 500-word piece.

Mr. Haehl assigns other gallery reviews in the second semester, including a review of the annual student art exhibition.

Mr. Haehl's rubric for each gallery review is provided in Figure 4-4.

"The quality of the students' writing will vary greatly. Students are of every ability level and include non-English-speaking students and at-risk students. Accommodations are made, but *everyone* is expected to participate fully in order to receive full credit," writes Mr. Haehl.

He chooses to score the gallery reviews separately and then compute the scores into grades, as if they were a series of open-ended questions. A teacher emulating Mr. Haehl's idea (or Mr. Haehl himself when he uses this technique again) might consider scoring the body of work as a portfolio and eliciting the students' ideas on what might be suitable criteria for judging the whole. In this way they would have to think hard about what could/would be expected of them for a series of gallery reviews, for the portfolio would need a culminating entry evaluating the whole experience. The students would also have portfolios in both halves of Mr. Haehl's class—one for their artwork and one for their written work.

Figure 4-4

Scoring rubric for Gallery Review

Level	*Descriptions*
6	Makes fulfillment of the task a creative expression. Review reflects excellent application of skills in critical analysis, interpretation, and judgment. Review shows extensive use and understanding of terms from the art glossary and visual art vocabulary. Comments, metaphors, and descriptive language are insightful and based on careful analysis. Interpretation reflects knowledge and makes relevant references to art history and/or heritage. The criticism of the work is clearly stated and is based on descriptive examples. The reader gains a clear picture of the exhibit or event and an understanding of the reviewer's point of view.
5	Completes the task in an incisive and thorough manner. Review exhibits skill in critical analysis, interpretation, and judgment. Student uses terms from the art glossary and vocabulary list, as well as metaphors and descriptive language. References are made to related works from the history of art. Critical judgments are clear and reader gains an insight into the work or event.
4	Substantially completes the task, with some ideas or concepts missing. The review includes analysis, interpretation, and critical judgment. Some terms from the art glossary and vocabulary list are used. At least one reference is made to related work from the history of art. The reviewer's opinion is stated, and the reader gains a basic understanding of the artwork or event.
3	Partially completes the task, with minimal or perfunctory effort. There is an attempt to include analysis, interpretation, and critical judgment in the review. A few terms from the art glossary and vocabulary list are used. A reference to work from the history of art may be included, but the connection to the work being reviewed may not be clear. The review takes a position on the work, but it is not strongly substantiated. There is an attempt to describe the work or event, but the reader may gain a clear picture.
2	Minimally completes the task with fragmented results—may need redirection in the future. Use of analysis, interpretation, and critical judgment may be evident, but not clearly exhibited. Few, if any, terms from the art glossary or vocabulary list are used. No references are made to related works from the history of art. If one is used, it is not relevant. The reviewer does not make his or her opinion regarding the exhibit or event clear, and it is not based on stated observations. It is difficult for the reader to gain an idea of what the exhibit or event was like.
1	Shows little evidence of having attempted to accomplish the task. The review does not go through the steps of analysis, interpretation, and judgment, nor does it contain any terms or vocabulary. The reader gains no understanding of the exhibit or event or of what the reviewer based an opinion on.

Chapter 5

The Future of TAAP

This *Prelude* will be considered successful if it makes you eager to try some of the ideas in your classroom—or even devise an assessment of your own.

TAAP is now in its second year, and as teachers work with their assessment projects, they have some deep and troubling questions: "What am I trying to attain?" "What do I need to make it better?" "What should I have done?"

The project will proceed on two fronts. The first-year pioneers may revise and refine their work from last year, or they may wish to devise new approaches based on what they have learned. New TAAP participants should devise their own assessments, but also try some of this year's assessments by networking. Above all, we should communicate with one another about what works and what doesn't.

Based on our experiences from the project's first year, we found that some teachers need guidelines, like those below, to simplify procedures and channel energies.

- Read the definitions, descriptions, and examples in this *Prelude*, and try also to read at least *Taking Full Measure*, by Wolf and Pistone, before beginning a project.
- Reflect carefully on your own teaching. You probably have excellent teaching activities that could become portfolios, open-ended problems, or group projects.

"I have enjoyed this project. I am only now beginning to understand what assessment really means. In talking with many of my peers on the project, I think to say that we are all just beginning 'to get it' is a fair statement. I hope we will be given the opportunity to continue to work on the project."

—TAAP participant

- Write down—and this is important—write down what you expect students to be able to do and to know as a result of a favorite teaching activity. Then look in the *Visual and Performing Arts Framework* for the content standard that you are aiming at. The words may be different, but the ideas should be essentially the same.
- Design your assessment based on the definitions we've discussed.
- The first time you conduct the assessment in the classroom, do so with a minimum of announcement. As much as possible, let it be a normal classroom activity. In the case of a portfolio, you will, of course, tell students what the purpose is and why you want them to write about what they are doing, but don't stress that it's an assessment. Adopting a relaxed attitude about the activity will make it easier to spot problems and correct them in a second use.
- If possible, arrange for group-grading. For example, you might ask the English teachers in your school to join with you in a group-grading of portfolios, such as Ms. Craft's, and suggest to them as *quid pro quo* that you, the art teacher, would read English papers as part of a group. Or a group of music teachers in a district could all assign Design a Round to their grade eight vocal classes and then meet to grade the portfolios in a group.

- Keep notes on what worked—in any form that is not burdensome to you. Records will serve to avoid reinvention of the wheel—they don't have to be elaborate or typed, or even written. You could talk into an audio tape recorder as you drive home.
- *Don't do too much work!* For example:
  - Don't devise three different rubrics for projects if the projects are all connected with one "big idea" and could be parts of a portfolio.

- Let students grade each other's work and their own.
- Don't reproduce all the information students will need for the project—let them find information in libraries and books in the classroom.
- Above all, don't try to classify your assessments and don't fret when they don't seem to "fit." Enjoy the freedom to experiment.

Within a year or two of trying and retrying, being frustrated, and overcoming obstacles, TAAI' and its participants will have a small, but refined collection of good assessments that can then be tried on a larger scale. California is not the only state in which educators are thinking about performance assessments for statewide accountability in the arts. Perhaps just as importantly, arts assessment could become part of a national examination system, an issue we address in the final section.

Chapter 6

Assessment in the Arts: The National Trend

WE BEGAN this *Prelude* by describing the dismay of the arts education community when the arts were omitted from the six national education goals, and the community's subsequent rallying of its energies to recognize the arts equally with the other academic disciplines. Those energies have produced dramatic results. We now have a process for developing national standards in the arts and a proposed National Assessment of Educational Progress (NAEP) for the arts in 1996. The arts are included in the national goals in a bill before congress titled Goals 2000: Educate America Act. It was expected to become law in 1993.

Before we examine these national developments in detail, it is important to point out that TAAP participants should see themselves as part of a nationwide ground swell to promote arts education. Just as California pioneered the development of curriculum frameworks and innovative assessments, it is now in the forefront of developing arts assessments through TAAP.

"I feel able now to develop an effective assessment project with my performance groups and after that I will do performance assessment with students in classroom music. The amount of work going on at the state and national levels with assessment was truly a revelation."

—TAAP participant

National Standards for the Arts

If there are national goals that require students to learn "challenging subject matter," in the words of national Goal 3, then there must be standards detailing that subject matter. The

National Council of Teachers of Mathematics (NCTM) produced its *Curriculum and Evaluation Standards for School Mathematics* in 1989. Both that document and the NCTM's process to develop standards became models for the other disciplines, which soon followed suit: science, geography, history, civics, English–language arts, the arts, and world languages.

In each case, the development of standards was or is being coordinated in the Office of Educational Research and Improvement (OERI) of the U.S. Department of Education. *Coordinated*, but not controlled. Each subject-matter area has a coalition of professional organizations (like the NCTM) that has received funds to develop standards.

In the case of the arts, the National Endowment for the Arts, the National Endowment for the Humanities, and the U.S. Department of Education have funded a consortium of arts education associations to develop the standards. The consortium was initiated by the Music Educators' National Conference (MENC) and includes the National Art Education Association, the National Dance Association, the American Alliance for Theater in Education, and the Educational Theater Association.

"By espousing the same concern for the kind of standards which inform every other discipline of the basic curriculum, the arts strengthen their legitimacy and reinforce their academic importance."

—A. Graham Down
President, Council for Basic Education

The standard-setting process involves the National Advisory Group, chaired by A. Graham Down, president of the Council for Basic Education. The group has ultimate sign-off authority on the final document. Also involved are four planning committees, one for each of the arts, that prepare standards documents for approval of the National Advisory Group. When ready, a draft of the standards will be circulated to the members of the arts organizations for their comments, and public hearings will be held to solicit the opinions of others, too.

Setting standards for the arts is a Herculean task. In the patchwork of arts education in U.S. schools at the moment, there is little experience with a sustained sequential curriculum in any of the arts. The problem is further complicated by the need to set standards for arts education that would include every student at every level: elementary, middle, and high school.

The National Advisory Group has proposed an architecture for the standards that should be immediately familiar to TAAP participants. The major divisions being considered for the document are (1) creating and performing; (2) perceiving and analyzing; and (3) understanding cultural and historical contexts. Aesthetic considerations are woven throughout the

standards. Under each of these headings, the four arts will be listed by the expected standards at grades four, eight, and twelve. This structure presents a unified picture of the arts by emphasizing their common features rather than their differences.

Like California's *Visual and Performing Arts Framework*, the national standards will focus on content standards. The setting of performance standards is extremely troubling to all those involved in standard-setting, no matter what the subject, because the designation of certain levels of achievement ahead of time seems to promote tracking: If there are "basic," "proficient," and "advanced" performance standards, then it seems inevitable that some students will be expected to meet only the first, or the second, and will be treated accordingly.

For the above reason, the arts standards will have a single performance standard at grades four and eight, and two at grade twelve to accommodate those students who have specialized in an art form. Even at grade twelve, there will be a single standard in the areas of competence for all four arts for every student. And because *performance* is an ambiguous word in the arts, the expression used for these levels is *achievement standards*.

The arts standards were available for public comment in the spring and summer of 1993. The target date for publication is 1994.

Although few people are looking so far ahead yet, the next step in the process must be the development of national assessments to determine progress toward the standards. Of course the standards will be voluntary, and so will the use of any assessments when they are developed, but the assessments cannot help but have a profound effect on arts education in the United States.

The 1996 NAEP Arts Assessment

The National Assessment of Educational Progress is much like a thermometer placed under the tongue of the U.S. educational system to take its temperature. A representative sample of students (usually about 100,000) take tests in core subjects every two years, and the results make headlines: "U.S. Students Can Add, but Can't Think"; "U.S. Kids Still Don't Write Well."

Music and visual art were assessed on a limited basis by NAEP in the 1970s, but for lack of funds the assessment was not administered nationwide and the results were never completely analyzed.

Now there is a new approach to the NAEP's assessment, based on the reforms of the 1980s. The development of such an assessment in a subject now includes two phases: (1) the writing of a framework that will serve as a guideline for the test developers and an indication to the education community of the material to be assessed; and (2) the development and piloting of the test itself.

NAEP's frameworks can make significant contributions to education reform. For example, the reading framework makes it clear that children will be expected to read for meaning and then to answer questions in writing about what they read. The framework embraces a view of reading based on constructivist psychology, and by doing so, it has put NAEP's official stamp of approval on an approach to reading that differs from a good deal of practice. The framework is clearly intended to change that practice.

The framework for a proposed 1996 NAEP arts assessment is now under development. The funds for the framework's development were provided by the Getty Center for Education in the Arts and the National Endowment for the Arts, in conjunction with the National Assessment Governing Board (NAGB), which oversees NAEP. The framework is being developed by a consortium led by the Council of Chief State School Officers (CCSSO) and includes representation from the College Board and the Council for Basic Education. The consortium is charged only with developing the framework; a new funding process will have to be devised for the development of the 1996 assessment itself.

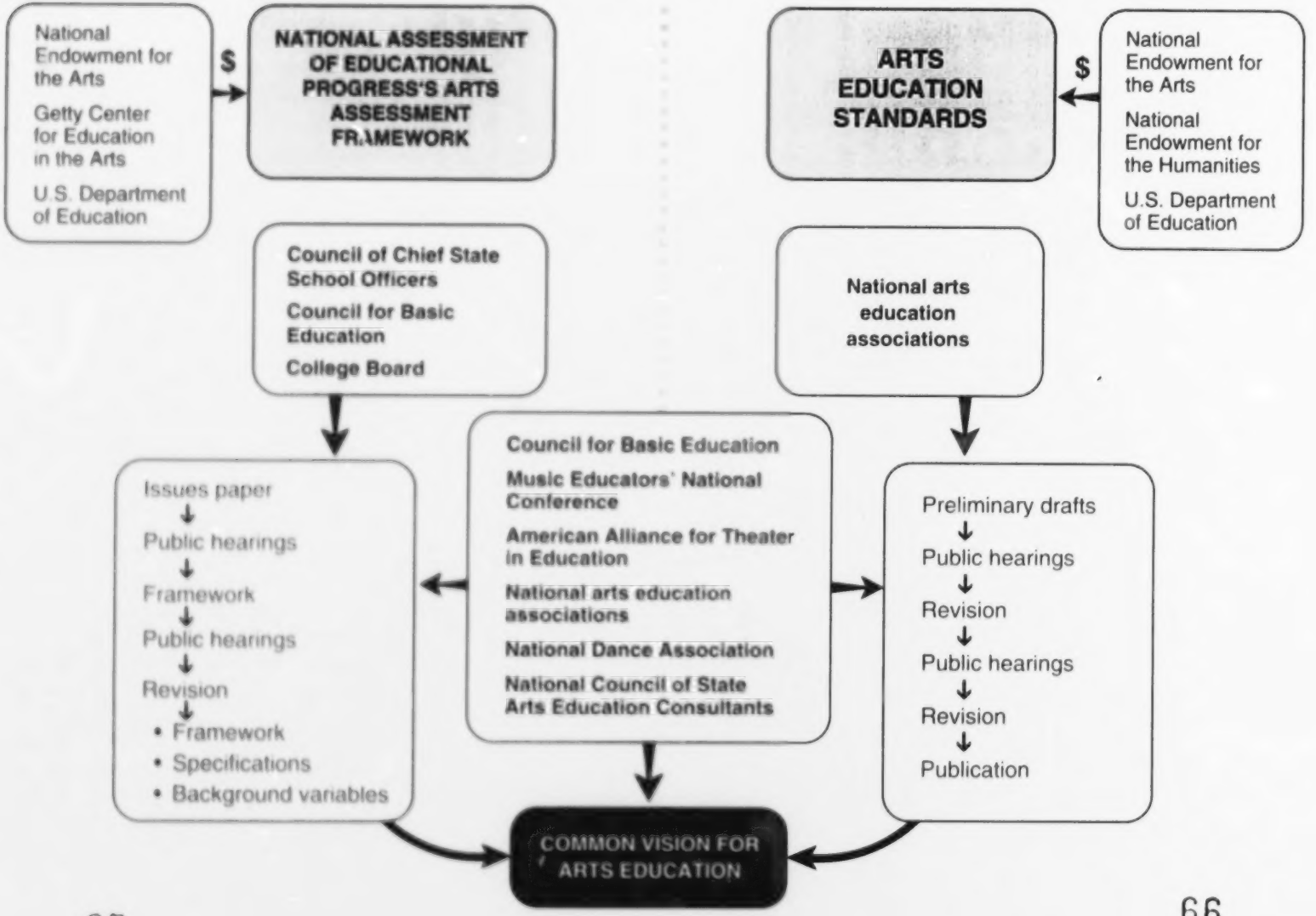
Because of the development of the standards and the concurrent developments in arts education, the arts framework will probably have the same relation to the field that the reading framework has to reading classrooms, only to a greater degree. The arts framework, like the standards, may outline a complete, sequential vision of arts education, although its writers are aware that such a thing hardly exists in U.S. schools. In other words, on the national level, as well as in California, assessment is a tool to bring about changes in funding, teacher training, and the public's expectations.

The framework development process has the same structure as that of standards development, with a steering committee of distinguished representatives of arts organizations and supporters and four planning committees. The process includes the publication of a paper on issues in arts education, public hearings, and circulation of the various drafts of the framework. The final product will be delivered to the NAGB in 1994.

Figure 6-1 shows the similarity between the standards development and the NAEP framework development processes.

Figure 6-1

Comparison of the standards development and framework development processes



The Work Continues

The discussions and designs on the national scene are background to the continued work of TAAP participants. At a conference in Sacramento at the end of January, 1993, the first-year participants whose work is the basis for the *Prelude to Performance Assessment in the Arts* were joined by the second-year participants, who, as we pointed out in Chapter 5, were, and are, invited to refine the existing assessments and invent their own.

The conference was a joyful occasion. It was enriched by presentations on performance assessments not only in the arts but also in mathematics and science. Thus, arts teachers saw themselves as part of an important state and national movement. The participants demonstrated—on videotape as well as paper—the results of experimental assessments and began discussions on future tasks. They thoroughly enjoyed and took advantage of the opportunity to network with like-minded arts teachers from across the state.

The continuation of this vital network is ensured by an announcement that The California Arts Project will include arts assessment in its summer workshops as an integral program element. TAAP is indebted to Glenda Gentry, The California Arts Project's executive director, for her support and her enthusiasm in developing assessment as an essential component of arts education.

TAAP looks forward to its future with hope and confidence. California arts teachers are showing their devotion to their profession, to their students, and to the arts themselves in their willingness to undertake the hard work and frequent frustration that assessment entails. We salute their energy in working toward an educational system that embraces the fundamental role of the arts in the education of all our children.

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"Students at every level will look at paintings, prints, slides, films, and videos about art. Many of them will go into a gallery or museum for the first time in their lives, though perhaps not the last. For me, that's worth reading all that writing!"

—TAAP participant

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Publications Available from the Department of Education

This publication is one of over 600 that are available from the California Department of Education. Some of the more recent publications or those most widely used are the following:

Item No.	Title (Date of publication)	Price
1063	Adoption Recommendations of the Curriculum Development and Supplemental Materials Commission, 1992: California Basic Instructional Materials in Science (1992)	$5.50
0883	The Ages of Infancy: Caring for Young, Mobile, and Older Infants (videocassette and guide) (1990)*	65.00
0973	The American Indian: Yesterday, Today, and Tomorrow (1991)	6.50
1012	Attendance Accounting and Reporting in California Public Schools (1991)	5.50
1079	Beyond Retention: A Study of Retention Rates, Practices, and Successful Alternatives in California (1993)	4.25
0972	California Assessment Program: A Sampler of Mathematics Assessment (1991)	5.00
0912	California State Plan for Carl D. Perkins Vocational and Applied Technology Education Act Funds, 1991–1994 (1991)	13.00
1067	California Private School Directory, 1993-94 (1993)	16.00
1074	California Public School Directory (1993)	16.00
1017	California State Plan for the Child Care and Development Services Funded Under Federal Block Grant (1991)	5.50
1036	California Strategic Plan for Parental Involvement in Education (1992)	5.75
0488	Caught in the Middle: Educational Reform for Young Adolescents in California Public Schools (1987)	6.75
0874	The Changing History–Social Science Curriculum: A Booklet for Parents (1990)	10/5.00†
1053	The Changing History–Social Science Curriculum: A Booklet for Parents (Spanish) (1993)	10/5.00†
0867	The Changing Language Arts Curriculum: A Booklet for Parents (1990)	10/5.00†
0928	The Changing Language Arts Curriculum: A Booklet for Parents (Spanish Edition) (1991)	10/5.00†
0777	The Changing Mathematics Curriculum: A Booklet for Parents (1989)	10/5.00†
0891	The Changing Mathematics Curriculum: A Booklet for Parents (Spanish Edition) (1991)	10/5.00†
1072	Commodity Administrative Manual (1993)	13.00
0978	Course Models for the History–Social Science Framework, Grade Five—United States History and Geography: Making a New Nation (1991)	8.50
1034	Course Models for the History–Social Science Framework, Grade Six—World History and Geography: Ancient Civilizations (1993)	9.50
1045	Discoveries of Infancy: Cognitive Development and Learning (videocassette and guide) (1992)*	65.00
0976	Economic Education Mandate: Handbook for Survival (1991)	7.75
1046	English-as-a-Second-Language Model Standards for Adult Education Programs (1992)	7.00
0041	English–Language Arts Framework for California Public Schools (1987)	5.00
0927	English–Language Arts Model Curriculum Standards: Grades Nine Through Twelve (1991)	6.00
0987	ESEA, Chapter 2, Manual of Information (1991)	5.00
1056	Essential Connections: Ten Keys to Culturally Sensitive Care (videocassette and guide) (1993)*	65.00
1011	Exemplary Program Standards for Child Care Development Programs Serving Preschool and School-Age Children (1991)	5.50
0751	First Moves: Welcoming a Child to a New Caregiving Setting (videocassette and guide) (1988)*	65.00
0839	Flexible, Fearful, or Feisty: The Different Temperaments of Infants and Toddlers (videocassette and guide) (1990)*	65.00
0804	Foreign Language Framework for California Public Schools (1989)	6.50
0809	Getting in Tune: Creating Nurturing Relationships with Infants and Toddlers (videocassette and guide) (1990)*	65.00
1080	Guide and Criteria for Program Quality Review—Elementary (1993)	9.00
1078	Guide and Criteria for Program Quality Review—Middle Level (1993)	10.00
0986	Handbook for Teaching Korean-American Students (1991)‡	5.50
0734	Here They Come: Ready or Not—Report of the School Readiness Task Force (Full Report) (1988)	5.50
0712	History–Social Science Framework for California Public Schools (1988)	7.75
0750	Infant/Toddler Caregiving: An Annotated Guide to Media Training Materials (1989)	9.50
0878	Infant/Toddler Caregiving: A Guide to Creating Partnerships with Parents (1990)	10.00
0880	Infant/Toddler Caregiving: A Guide to Language Development and Communication (1990)	10.00
0877	Infant/Toddler Caregiving: A Guide to Routines (1990)	10.00
0879	Infant/Toddler Caregiving: A Guide to Setting Up Environments (1990)	10.00
0876	Infant/Toddler Caregiving: A Guide to Social–Emotional Growth and Socialization (1990)	10.00
1070	Instructional Materials Approved for Legal Compliance (1993)	10.50
1024	It's Elementary! Elementary Grades Task Force Report (1992)	6.50
0869	It's Not Just Routine: Feeding, Diapering, and Napping Infants and Toddlers (videocassette and guide) (1990)*	65.00
1107	Literature for History–Social Science, Kindergarten Through Grade Eight (1993)	8.00

*Videocassette also available in Chinese (Cantonese) and Spanish at the same price.

†The price for 100 booklets is $30; the price for 1,000 booklets is $230. A set of one of each of the parent booklets in English is $3; a set in Spanish is also $3.

‡Also available at the same price for students who speak Cantonese, Japanese, Pilipino, and Portuguese.

Item No.	Title (Date of publication)	Price
1066	Literature for Science and Mathematics (1993)	$9.50
1033	Mathematics Framework for California Public Schools, 1992 Edition (1992)	6.75
0929	Model Curriculum Standards, Grades Nine Through Twelve (1985)	5.50
0968	Moral and Civic Education and Teaching About Religion (1991 Revised Edition)	4.25
0969	Not Schools Alone: Guidelines for Schools and Communities to Prevent the Use of Tobacco, Alcohol, and Other Drugs Among Children and Youth (1991)	4.25
0974	Parent Involvement Programs in California Public Schools (1991)	6.75
0845	Physical Education Model Curriculum Standards, Grades Nine Through Twelve (1991)	5.50
1032	Program Guidelines for Individuals Who Are Severely Orthopedically Impaired (1992)	8.00
0906	Quality Criteria for High Schools: Planning, Implementing, Self-Study, and Program Quality Review (1990)	5.00
0979	Readings for the Christopher Columbus Quincentenary (1992)	2.75*
1048	Read to Me: Recommended Readings for Children Ages Two Through Seven (1992)	5.50
0831	Recommended Literature, Grades Nine Through Twelve (1990)	5.50
0895	Recommended Readings in Spanish Literature: Kindergarten Through Grade Eight (1991)	4.25
0753	Respectfully Yours: Magda Gerber's Approach to Professional Infant/Toddler Care (videocassette and guide) (1988)†	65.00
1042	School Nutrition Facility Planning Guide (1992)	8.00
1038	Science Facilities Design in California Public Schools (1992)	6.25
0870	Science Framework for California Public Schools (1990)	8.00
1040	Second to None: A Vision of the New California High School (1992)	5.75
0926	Seeing Fractions: A Unit for the Upper Elementary Grades (1991)	7.50
0970	Self-assessment Guide for School District Fiscal Policy Teams: Facilities Planning and Construction (1991)	4.50
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